DOCTOR WHO

MAGA

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EXTRA COLOUR PAGES

Be a Devil- Look in on LONGLEAT!

Model maker Stuart Evans recently visited the *Doctor Who* Exhibition at Longleat and was very impressed. After reading his report beginning on page 20, we're sure you'll be itching to get down there, if you haven't done so already! The report also reinforces the new positive feeling about the future of *Doctor Who* – something I'm sure you'll agree is long overdue.

Scientific accuracy – does it matter? Turn to page 38...

Timelash

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Oh, DON'T WORRY ABOUT THAT, PERI.
IT'S JUST A *TARDIS*.

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***The Worldshapers,* the new comic strip adventure that begins this month, was written by Grant Morrison, whose previous *Changes* proved to be very popular. There's a definite change here, too, in atmosphere . . .**

NEXT MONTH . . .
It's a return to our 36-page, £1.00 cover price format! And quite a package it is, too, with an important interview with **Kate O'Mara**. We also have our **first preview of the New Season** – though don't expect us to give the plot away! – while **Nostalgia** looks back at ***Evil of the Daleks*. Issue 128** is on sale from **13th August.**

The **Summer Special** has been postponed until the beginning of September this year, but it *will* be appearing – and it's not to be missed! More details nearer the time.

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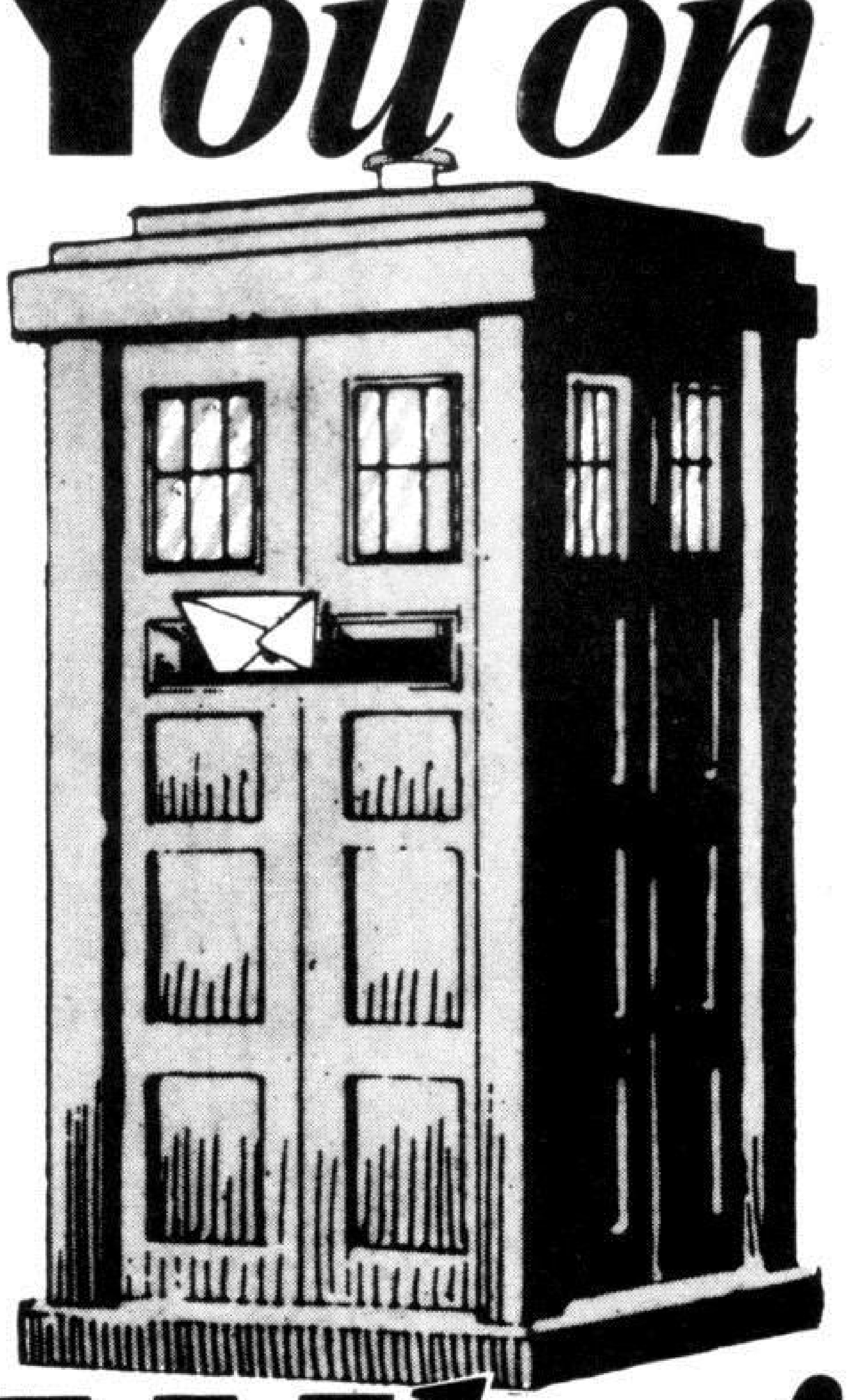
You on Who!



Write in to: You On Who, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

LETTERS LET-DOWN

On Tuesday, 12th May, I came home from college to find the June edition of your excellent magazine on the kitchen table. I casually glanced through the pages and, as I always do I turned to the letters page first. "My God," I yelled. I was referring to the awful title for the page – 'You On Who'. Surely a better title was sent in. Please tell us it was all a big joke. I then read the foreword that went with it. It read:

". . . we received several more original entries, most were found to be either impossible to illustrate, not general enough, or even more whimisical than our original *To The Tardis*! . ."

Point one:- I may be mistaken, but I thought that 'To The TARDIS' also had a picture of the TARDIS with a letter being pushed through its door, so any queries about illustrations should not be brought up unless the illustration is to be changed (!)

Point two:- I don't think that anything could be less general than 'You On Who'.

Personally, I rather liked 'To The TARDIS'.

Keep up the excellent work on the mag. and stories by Tim Quinn and Dicky Howett (they're excellent, especially JNT).

Alex Lamb,
Sunderland,
Tyne & Wear.

MASTERLY

Although I have been a reader of your publication since the first issue, I have never felt it necessary to write you. Until now.

I have just finished reading the review of *The Ultimate Foe*, the final story of that very mixed 23rd Season of *Doctor Who*, a.k.a *The Trial of a Time Lord*. I wish to take exception to one aspect of that review; specifically, the section regarding Anthony Ainley's return as the Master, after the poor treatment the character received in the previous season's *The Mark of the Rani*.

Within the limitations of the two episodes (eps. 13 and 14) given to him, I feel that Anthony Ainley came back in fine form, even though he was limited to appearing on the Matrix view screen in episode 13.

In one or two of his past appearances on *Doctor Who*, your reviewers, or possibly a letter writer, accused Mr. Ainley of over-the-top, moustache-twirling histrionics (a point I disagree with; I cannot recall having ever seen either Roger Delgado or Anthony Ainley twirl their respective character's moustache!).

I would like to point towards Michael Jayston's Valeyard. His relentlessly vindictive prosecutor began to wear thin with me by the middle of the second story. And during the final story of the season, *The Ultimate Foe*, talk about hand-wringing, moustache-twirling, melodramatic villain laughs!

At least with Ainley's Master, he did *not* go over the top, but kept his performance in the style that I have enjoyed since he assumed the unenviable task of stepping into the role made beloved to *Who* fans by the late Roger Delgado. His quiet, sinister laugh fits his version of the Master perfectly (*Muttley indeed! Ha*!!). And I would also like to remind you that for ep. 13, he was faced with performing his lines as a figure on a viewing screen, which obviously meant that he did not have any other performers to play off against.

If it comes to a choice between Anthony Ainley's Master and the Valeyard of Michael Jayston, allow me to say this: while Michael Jayston is an excellent performer, I'm not very enthusiastic about the idea of the character of the Valeyard becoming the new humanoid arch foe for the Doctor. I'm afraid I'm biased towards the character of the Master, both Roger Delgado's original version and Anthony Ainley's follow-up. I feel that there is still more that can be done with the character and Ainley's characterization of the evil Time Lord. I hope that both will be around for a few more stories.

Eric Hoffman,
California,
USA.

VIDEO VERDICT

I am pleased to see *Doctor Who* videos taking off in a big way with fourteen titles, including those still being planned. However, the method of selection of stories for release has tended towards the repetitive, lacking in inspiration, until recently that is, as the first few releases were of Baker/Hinchcliffe stories, which are good, but the great variety of *Doctor Who* stories has not been exploited properly. Surely what BBC Video should have done was to select each new release from a different period, to avoid stagnation.

Also I would like to suggest that the reason for low sales of the story *The Seeds Of Death* was not necessarily its being black and white. After all, six episodes equals two-and-a-half hours, although there are more than likely very many reasons why a video release may succeed or fail to sell.

I, and I'm sure many other fans, would like to see many more stories from different periods released on video. Of the 17 complete Hartnell stories, not one has been used in this way. So, I have listed a few stories, together with the reasons why people might want to see them, as suggestions for video release.

1. *An Unearthly Child*. Where it all started; interest in it will have been rekindled after being repeated in 1981.
2. *The Aztecs*. A fine example of an historical *Doctor Who* story and sadly the only complete one left at the BBC.
3. *The Dalek Invasion of Earth*. The original without Peter Cushing, the way it should have been left!
4. *The Web Planet*. A world more alien than many shown since, plus those amazing Zarbi creatures.
5. *The Time Meddler*. Peter Butterworth as the first renegade Time Lord in *Doctor Who*.
6. *The Daemons*. A classic Pertwee story with UNIT, and the Delgado Master.
7. *City of Death*. With a witty script, set in Paris and starring John Cleese.
8. *Arc of Infinity*. Set in Amsterdam, featuring Omega.
9. *Resurrection of the Daleks*. Peter Davison's only encounter with the Daleks, and Tegan's departure.
10. *The Two Doctors*. Set in Spain, featuring the Sontarans, and featuring

the late Patrick Troughton.

I hope this list is of use as market feedback to BBC Video and I also hope other fans will do the same, to show where the *Doctor Who* video market really is, and what is in demand.

Tommy Wylie,
Kirkwall,
Orkney.

CHRIS SENIOR

By Chris Senior, Gloucester.

BAD TIMING

I agree one hundred percent with Peter Linford's comments (*You on Who*, **issue 125**), about the timeslot of *Doctor Who.*

Saturday evening at 5.45pm is the traditional time for the programme, but things have changed over the 24 years since 1963. Saturday evening television on the whole is not very good these days. Game shows and other light entertainment trash dominate the schedules, and as Mr Linford pointed out, Saturday night is the night out for many.

If the programme is to survive, then it's about time for some changes in the BBC's and fans' attitudes. *Doctor Who* needs a complete overhaul. I'm sure that many would appreciate a bit more originality in the stories.

Last season's Vervoid tale was typical of the type of story that both fans and the public are becoming tired of: men in green suits who want to destroy the Earth. Boring. Boring. Boring. There must be plenty of new and undiscovered writers, who could come up with fresh ideas.

As for a new timeslot, the following could be considered:

(a) 7.15pm on Sunday. BBC programmes have always done well at this time.

(b) 8.00pm on a Tuesday or Thursday evening.

(c) Or how about 9.30pm on a Friday?

Of course, the traditionalists will insist that Saturdays is, 'the only time for *Doctor Who*'. These people live in the past. I say to them this; would you rather *Doctor Who* not on Saturday, or not at all?

S. Penn,
Pontypool,
Gwent.

NOT CHILD'S PLAY

Let me begin by saying like most do, the magazine is a very good read, full of information and colour.

One relief, I must say, is the title to the letters page, much better, as you so rightly said, "*You on Who* says it all!"

Reading through this issue's (**125**) letters, I was intrigued to see several people mentioning the fact that Sylvester McCoy was not a total stranger to the screen, and I must agree. I've seen him several times, and was delighted when I found out that he was to be the next Doctor.

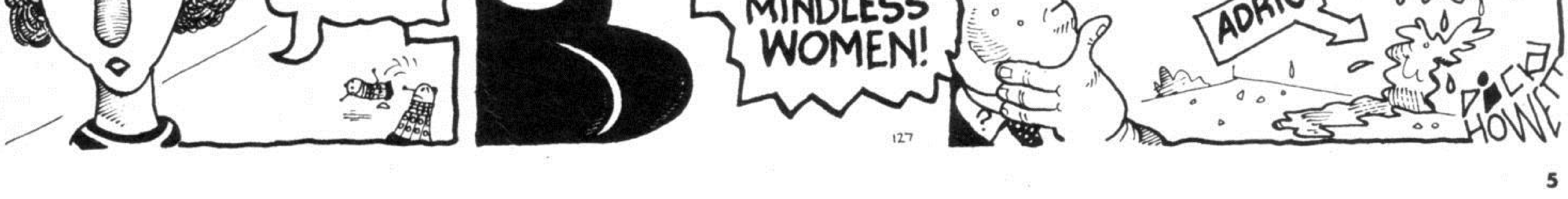
I see the new outfit has been toned down considerably, which should please several people. Actually, I rather liked Colin's outfit!

Before I close, I'd just like to bring up the matter that Peter Linford from Staffordshire mentioned. (Letters, **issue 125**). I've been thinking exactly what he said for some time, that *Doctor Who* now works better during the week than on Saturday. People go out more on Saturdays, or work.

Finally, I don't think that *Doctor Who* is a children's programme! It really annoys me, that all the novelisations are placed in the children's section of bookshops.

Elaine Bull,
Middlesex.

DOCTOR WHO? by Tim Quinn & Dicky Howett


AFTER LEAVING THE SHOW IN '64, I WAS ONLY OFFERED THE PARTS OF SCREAMING TEENAGERS WITH WEAK ANKLES!
I KNOW JUST HOW IT IS - SINCE LEAVING, I'VE ONLY BEEN OFFERED THE ROLES OF BASS BARITONE BALD HEADED MINDLESS WOMEN!
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HUH! THEY THINK THEY'VE GOT PROBLEMS!
ADRIC
DICKY HOWETT

GALLIFREY GUARDIAN

No 127 AUG 1987

SEASON TAKES SHAPE

Producer John Nathan-Turner has released a lot of news that bodes well for the forthcoming set of *Doctor Who* episodes. Story One, which finished recording on 5th May, is no longer titled *Strange Matter*. The new title is *Time and the Rani,* one which gives a bit more of an idea about what the script contains. Story number two will remain titled *Paradise Towers.*

Guest star **Brenda Bruce** will be playing a character called Tilda, while **Elizabeth Spriggs** takes the part of Tabby. There are now several exciting additions to the cast list of this **Nick Mallett** directed adventure. First up is famous comedy actor **Richard Briers** (playing the Chief Caretaker), reknowned for sitcoms like *Brothers In Law, The Good Life* and *All In Good Faith.* Another sitcom name to join the cast, fresh from *The Kit Curran Radio Show* is **Clive Merrison,** an actor who has made his name with portrayals of sharp-tongued and bitingly witty characters.

Also included are **Judy Cornwell,** an actress seen in countless drama series, including *Cakes and Ale,* and **Catherine Cusack,** the youngest daughter of a theatrical family that includes sister Sinead and father Cyril. **Julie Brennan,** the wife of former companion Mark Strickson, will also be playing a part.

The third and fourth stories have now received working titles, though once again, these are quite likely to change before transmission. Story Three is currently called *Delta and The Bannermen* (sounds rather like a pop group!) and its writer is another newcomer to the series, **Malcolm Kohll.** It certainly seems that incoming script-editor **Andrew Cartmel** is making waves on the writing side, because story four is also written by someone fresh to the show, **Ian Briggs.** This adventure has received the preliminary title of *Dragonfire*. Both these stories will be recorded as one production under the aegis of director **Chris Clough.**

One guest star has been confirmed for the third story, and that is **Don Henderson** from ITV's popular detective series *Bulman.* He will be taking the part of the principal villain in *Delta and the Bannermen.*

Finally, the new season will be launched with an entirely redesigned and re-shot title sequence, which promises to be quite different from the previous 'star-field' effect used since 1980. The sequence will, of course, feature Sylvester McCoy, and the theme music is to be arranged by Keff McCulloch.

ARCHIVAL INTEREST

The following news was phoned through to us by Steve Bryant of the BBC's Film Library. He is currently negotiating to receive a better quality print of one of the *Reign of Terror* episodes, and confirmed that he is also trying to follow up a lead that might result in the unearthing of another 'lost' episode. News of recoveries have been thin on the ground for nearly three years now, so the time is more than ripe.

Good news on similar lines is that regional BBC centres are still discovering material previously given up for missing. This recently included most of a 1959 edition of *The Good Old Days,* now the earliest in existence from that show, though sadly only the soundtrack was left for that part of the show which featured one of Morecambe and Wise's earliest TV appearances.

In the meantime, reports are coming in that another missing episode has been unearthed, Episode 3 of the Patrick Troughton tale, *The Faceless Ones.* More details on this next month.

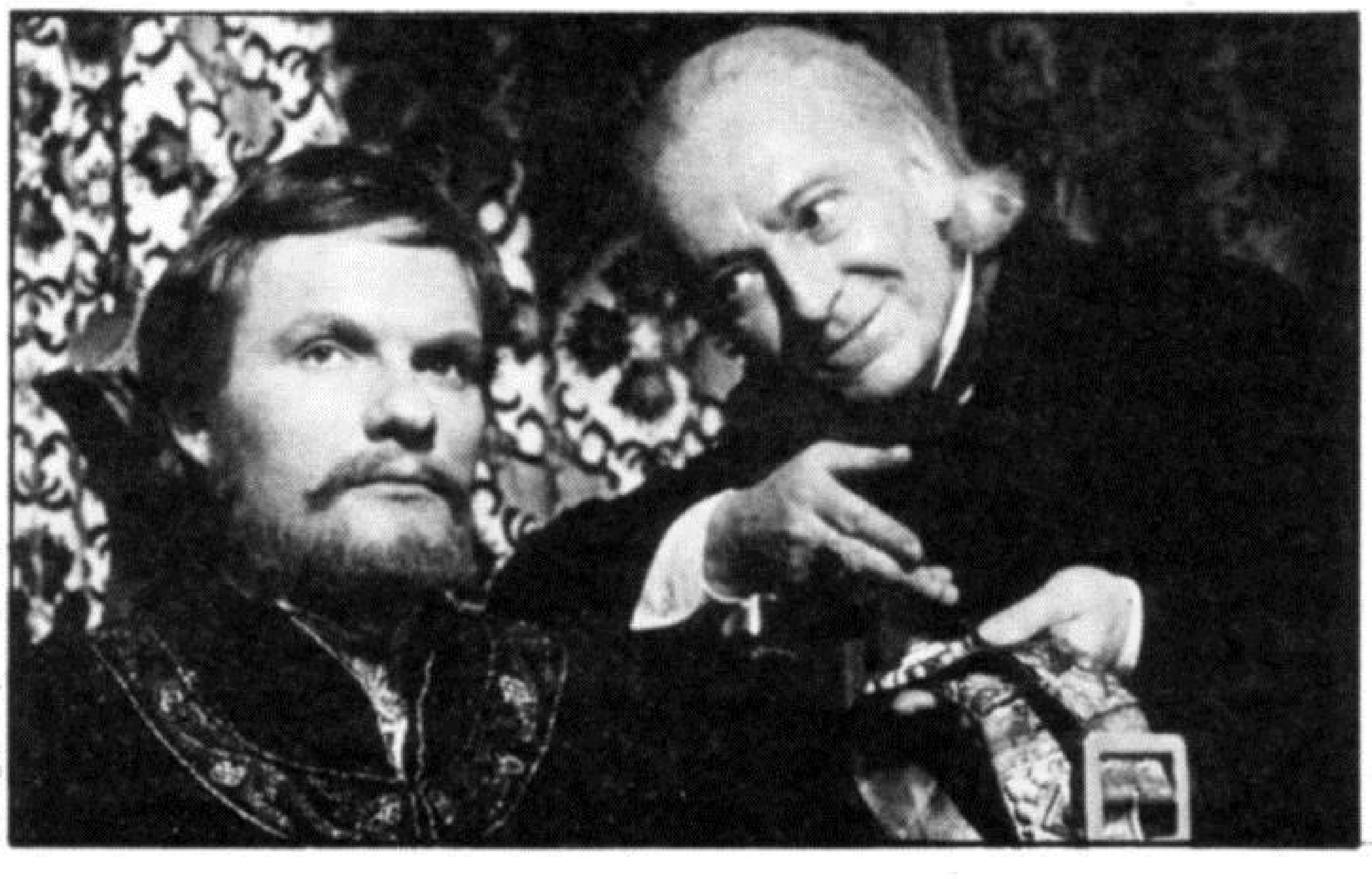
ON LOCATION

The second story of the new season, *Paradise Towers,* will feature two days' location work, on Outside Broadcast Cameras, in what director Nick Mallett calls, "an idyllic location, entirely suited for the Paradise part of the title!" Work will be mounted over the 21st and the 22nd, with a read-through and basic rehearsal before going on location. After this, there will follow the usual two blocks of outside rehearsal and studio recording at Television Centre.

ON THE GRAPEVINE . . .

News continues to come in of previous *Doctor Who* cast and crew. Ex-directors **Matthew Robinson,** who contributed to the latest *District Nurse* series, and **Michael Briant** will be handling the direction of the new *Howard's Way* series. Former companion **Janet Fielding** has been over in the States to help promote the sales of the series through Lionheart, the distributor. Incidentally, Sylvester McCoy's episodes will be available as soon as they have been broadcast in the UK, and indeed a couple of US stations have already pre-bought the season, such is their interest.

Over at *Emmerdale Farm,* **Frazer Hines** is being given yet another new love affair, while bosses there are considering another set of appearances for his former colleague **Wendy Padbury. Kate O'Mara** should be back on the stage soon – either in a revival of her 1985 stage hit, *Light Up The Sky,* or at the Edinburgh Festival with her own one woman show.

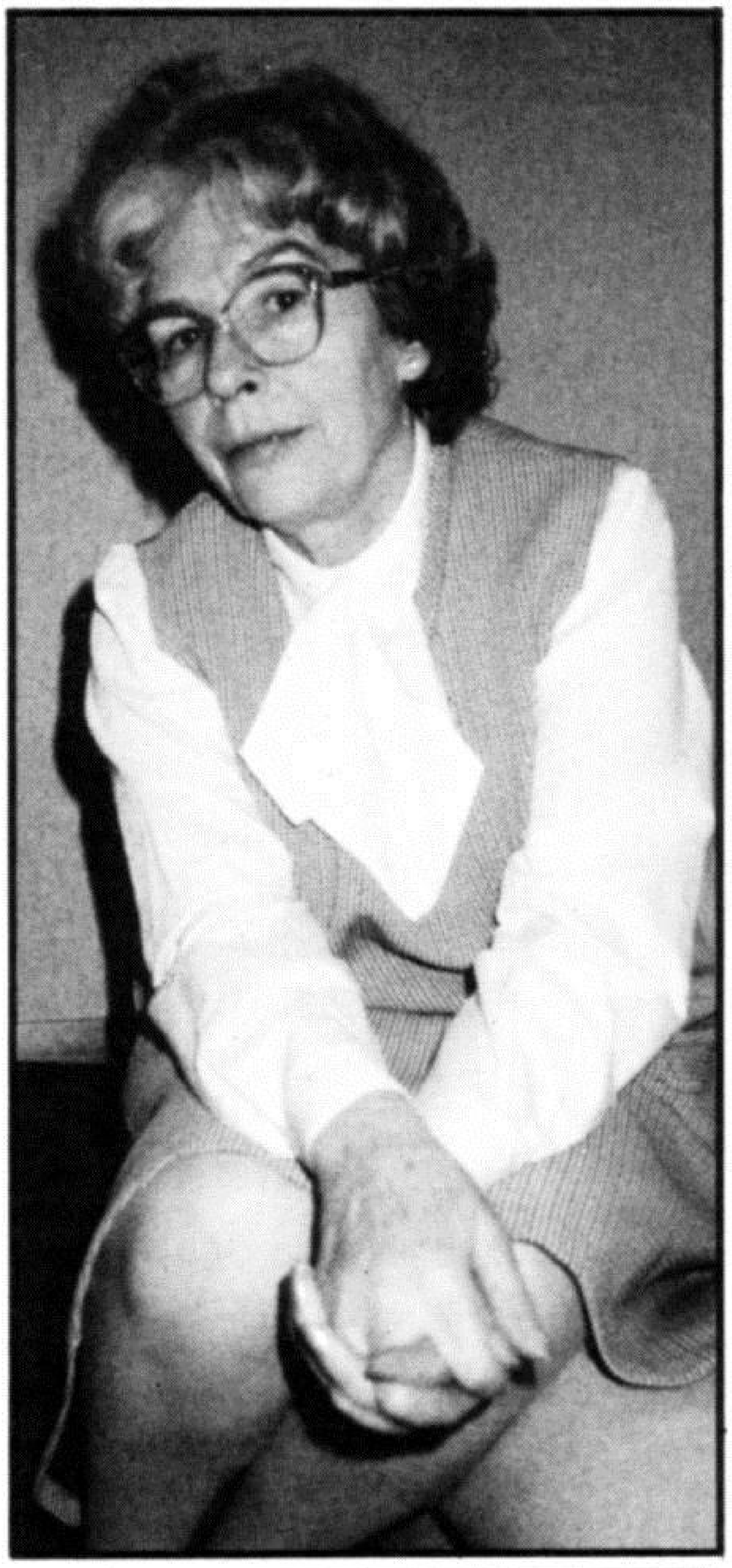


Reign of Terror

Paddy's Field!

As well as directing four classic *Doctor Who* stories, Paddy Russell has worked on many well-known BBC programmes.

Richard Marson recently talked to Paddy, who trained as an actress, before going into live television in 1951, and later worked as assistant to the famous Rudolph Cartier, a man who revolutionsed TV drama with the *Quatermass* serial and *1984.*



INTERVIEW

Paddy Russell talked to us at Yorkshire Television, where she now works. A striking woman in late middle age, she immediately put across the forcefulness of her personality and her quick sense of humour. One got the distinct impression that Miss Russell didn't suffer fools gladly, and this impression was borne out in the conversation which followed.

The obvious first question was what had led Paddy to her first *Doctor Who*, the 1966 William Hartnell yarn, *The Massacre?* To prompt her memory, Paddy opened one of two bulging files in which all the productions on which she has worked are alphabetically and meticulously filed: "I became an Assistant Floor Manager because the work was more regular and it was better paid than being an actress.

"When ITV started, the BBC needed to clamp down on the defectors who were leaving the Corporation for the new companies, so Stage Managing was made a staff job. Up till then I'd been working as a freelance between TV and theatre and I made the fairly big decision of abandoning theatre to become staff. Everyone thought I was mad!

"In January 1962, I got a six-part series thrown at me to direct, called *Return and Answer*. I don't think I ever found out why – I was only too delighted they asked me, so I didn't ask too many questions. Then a while later I took the BBC's director course. In those days if you were BBC staff you were there much more to help. They had a lot of visitors from Europe who took the course and you were useful in that you knew the system.

"After that, I started directing and I imagine it was John Wiles who asked for me to direct *Who* and then the departmental organiser who agreed. I didn't know much about the show as it hadn't been going long, but I liked the scripts because I thought they were well written, which I may say didn't always happen on *Doctor Who*.

"This was the original Doctor, whom I always thought the best. For all the difficulties – he wasn't easy to work with – he never forgot that the Doctor wasn't human and he had an edge that I don't think any of the others have had since. He could be very frightening, mind you.

> **"You find almost inevitably in any long-running series, that the regulars get starry-eyed."**

"I think some of his edginess was due to his health and the schedule – he wasn't a strong man. But there's something about *Doctor Who* and obviously, though I've heard the stories I can only talk about those I worked with, there's something about that part. You find almost inevitably in any long-running series, that the regulars get starry-eyed. It happenes inevitably. But it always happened faster on *Doctor Who*.

"It was a very dominant part – all right, there was usually an assistant running around, but running around just about describes it. The programme *was* the Doctor and the part was very much what the actor made of it. Though I never did one with Patrick Troughton, I knew him very well as an actor and had worked with him a lot. His idea was to get as far away from Bill as possible and I personally think he pushed it a little too far.

"It was interesting because I talked to Pat about *Doctor Who* much later when he was doing a classic serial for me. Having found him a superb actor to work with and not at all difficult, I found it absolutely extraordinary when I heard that he began to give himself a very bad reputation on *Doctor Who*. We were chatting away one day and I said I couldn't believe these stories and he said, 'Well, I couldn't believe what I was doing. That's in the end why I left. The part overwhelmed me and it almost gave me schizophrenia.'

"Now going back to Bill, I didn't actually have any problems but there was a reason for that. Bill was actually the Doctor only in the first and last episodes. Other than that ▶

◀ he was the Abbot of Amboise. Therefore I had the natural advantage with Bill, with whom I got on very well, in terms of saying, 'The Doctor's showing,' if I didn't like what he was doing. That worked like a charm, because the Doctor couldn't show. As for Bill and John Wiles, well, I was piggy in the middle, but as the director you often were."

"The biggest difficulty was deserted London, which was of course essential to the story."

Between *The Massacre* and *Invasion of the Dinosaurs*, Paddy's next *Doctor Who* assignment, she directed everything from *Little Women* and *The Moonstone* to *Z-Cars* and *Out of the Unknown*. She gave a great sigh when I brought up the Jon Pertwee adventure. "In a way, I still think it was the best one I did. It was the hardest to do – a complete beast and I suppose I accepted it for the challenge.

"The biggest difficulty was deserted London, which was of course essential to the story. We got round that by going out at five one Sunday morning, the 2nd September, 1973 and beginning the shoot at Westminster Bridge. I managed to get all the way round Trafalgar Square without a bus and then we had to do several takes in Whitehall, which was a bit more difficult. We finished at lunchtime in Billingsgate, when there started to be too many people around for deserted streets.

"Then from the 23rd to the 29th we went all over the place to film – Southall Gasworks, the Central Electricity Board at Ealing, Pickfords Warehouse and Wimbledon Common. We got a lot done, because crews were much lighter then, but we could also get away with much more in 1973 – the audience is more sophisticated now. I remember Jon Pertwee had a passion for this Whomobile, which he wished on the BBC. That was at Covent Garden, added for a brief appearance at the last minute."

Paddy drew breath before continuing to talk, this time about the colourful star of the show: "The thing about Jon was that he was always desperately interested in what he was going to wear and a great deal less interested in the script!" (at which point Paddy laughed long and hard).

Horror of Fang Rock

"He always looked superb, but the drawback was that he wasn't very good on the lines."

"He always looked superb, but the drawback was that he wasn't very good on the lines – we used to write them all over the set. John Bennett, who was playing the lead opposite him, had to play a very intense scene with Jon and he was very funny about it afterwards, telling me it was the only time he'd had a scene with another actor who never looked at him, because he was looking all round the set to see where the next line was coming from!" (more laughter).

On a more serious note, Paddy continued: "It's the only programme I've ever done – or want to do – where you whip through the performances as fast as you can, because you want to get to the effects and they were sitting on your back and they took time. It was particularly hairy on *Invasion of the Dinosaurs*.

"The models were beautiful and the model filming as such I left to Barry [Letts] to get on with, as I had quite enough on my plate. Sequences with actors had, of course, to be done in the studio. It was frantic – absolutely frantic.

"I always remember when we got to the last episode there was a sequence in it where Jon and the Brigadier were driving down a road and a dinosaur was to appear in their way. I was doing their point of view and the reverse and so I'd shot the location film with this in mind. But it had to go through the studio to actually add the model. The dinosaur was standing one way, but for the other shot it needed to be turned around and we ran out of time.

"I was holding Barry off with one hand as we were over-running. We really needed to switch this wretched model around but of course you had to nail its feet down, otherwise they looked like they were floating. I said, 'We haven't got time, it's the tummy, nobody's going to notice with a dinosaur,' – and thank goodness, nobody did!"

"It wasn't a terribly good script. It was very much rewritten and rewritten."

Paddy's next *Doctor Who* came a couple of years later, with the commission to film the creepy classic, *Pyramids of Mars*. That this story was a classic appears in retrospect to be a matter of happy accident: "It wasn't a terribly good script. It was very much rewritten and rewritten. I was always very fussy about my scripts and I usually liked to work on them directly with the writer but in that case the author, Lewis Greifer, just wasn't around.

"I seem to remember his script was something of a disaster and Bob Holmes and I did an awful lot of work on it. It had got a lot of holes in it. My own reaction to any script was just to sit down and read it, vital, as that was the only time I could ever judge it as a member of the audience. After that I'd get too close. I was a terror for putting it off – I'd usually tackle it late at night.

"For that story we went on location to Stargroves House, where Mick Jagger lived, from the 29th April to the 2nd May. I remember the poor mummies most of all – they really couldn't see and had dreadful problems. If you remember we had a chase down a fairly steep hill and the poor loves ▶

Pyramids of Mars was a classic almost in spite of itself.

◀ couldn't see where they were putting their feet, added to which those costumes were incredibly hot and heavy.

"It was very carefully blocked, as I couldn't tell what I was asking them to do was possible until they'd tried it. As they were on falling ground, they couldn't look down, as the neck units were solid and anyway it would have spoilt the effect. We had to find them a path that was reasonable, so we got them to walk the ground slowly where I needed them for the shot and we watched very carefully to make sure there was nothing in the way that would trip them up when they tried to put a bit of speed on. They were very brave and they earned every miserable penny we paid them!

"For the sequence with the man trap, we had one with slackened jaws for the close shots."

"As for the sequence with the man trap, we had one with slackened jaws for the close shots, as well as a real one for cut-aways. It was quite a tricky show – there was the studio sequence where Bernard Archard had to recover immediately from being shot. That was time-consuming but very carefully rehearsed and then shot backwards.

"My designer was a great help in getting the 'Gothic' look – I didn't have a clear vision of the pyramid, that was all hers and I remember those C.S.O. interiors were very hard to get right. I also remember Lis Sladen in that white dress – 'Pick up your skirts, Lis, they're getting filthy!' – 'I don't care,' would come the reply!"

Pyramids of Mars had an extremely strong cast: "In any *Doctor Who,* the Doctor dominates, so you cast strongly. I usually used people I'd worked with before. I had Gabriel Woolf in that, whom I cast from hearing him on the radio. The voice was all that Sutekh was, so it had to be good."

Complaints about violence didn't seem to have reached Paddy's ears: "Yes, it was Gothic, but I thought that was great. Further back, I seem to remember we got an awful lot of complaints about *The Massacre,* though."

Paddy admitted that working with the Fourth Doctor, Tom Baker had had its ups and downs. Life with Baker hadn't been easy on either *Pyramids of Mars,* or Paddy's next venture, *Horror of Fang Rock:* "Both Bill Hartnell and Jon Pertwee had been established when I joined, but Tom wasn't. He was easier to deal with at first but the part went to his head completely. By the time I did that last one with him, he was desperately difficult to work with. His input got totally out of hand. His attitude to his fellow actors was extremely difficult, his attitude to his director was extremely difficult and his attitude to the crew was extremely difficult. For instance, it was always everybody else's fault and never Tom's.

"Tom's idea was to have that show to himself. He didn't want an assistant."

"Tom's idea was to have that show to himself. He didn't want an assistant, and he made their lives hell. Louise Jameson went through hell on that show and that lady is a very good actress. Fortunately, she's very tough and she got a lot of support from everyone else. I found her excellent to work with, but Tom hardly spoke to her and when he did it was usually something nasty.

"I recall one particular scene set in the rest room of the Lighthouse. It involved several people and it involved Tom coming very fast through a doorway, followed by Louise. I'd set it up for the cameraman to stay with Tom and the cameraman couldn't see him coming, because of the curve in the set. Every time Tom bolted through that door and there was no reason for it! The action didn't demand speed – there was nothing in the scene that said he had to enter like a bolt from the blue. But he couldn't and wouldn't come in normally.

"We did four takes, but the cameraman simply couldn't hold him, because by the time he'd appeared he'd gone. So in the end I said, 'Fine,' and told him to stay with Louise instead. And that's what we did."

Working relationships were not the only memories that send shudders down Paddy's spine at the mention of that story. There were also the demands of the script: "It was a catalogue of problems. We had to record up in Birmingham and they broke their backs on it. They pinched stuff from London and they did everything they could – I would never criticise them, though I insisted on bringing up a London effects guy to show them how.

The Massacre

"There was one effect to do with the monster – 'the jellyfish', as we ended up calling it – that we were having desperate problems with. In the end, the Technical Operations Manager said to me, 'Can you leave it till after lunch and go on for now, while we try to sort something out?'

"I went on and did other things and eventually I became aware that there was a lot of scrabbling around going on behind me. I turned round and said, 'What are you doing?' Two heads came up and said, 'Don't worry,' so I thought, 'Fine,' and when we broke for lunch the T.O.M. said to me, 'Can we do this effect immediately after lunch, because then we can release the other studio?'

"I said, 'Pardon?' and he explained, 'Well, to get it right, we've had to break into the other studio and use more cameras.' So I said, 'Fine, we'll do it after lunch!' That was the length that Birmingham were prepared to go to – they'd been at the wiring to link it through.

"We never got the monster quite right, though."

"We never got the monster right, though. Quite honestly, we didn't know what the hell to do with it. Basically in none of our heads was there a real visualisation of it and it wasn't in the script. It was a contribution we should have made but we never got it right. We had endless brainstorming sessions but it was also a question of what could be produced in the time available. And as we couldn't get it right we were running very late on a design.

"The set was difficult enough – when I first read it and saw there was scene after scene in the lamproom, I went straight back to Bob Holmes and said, 'Do you realise what you're doing? A lamp-room is glass and aside from the inherent difficulty in that, the set's got to be circular. Once we get to that brute and it's all glass – WOW!

"We went through the script and took as much as possible out of the lamproom to give us a fighting chance. By necessity it had to be a rostered set, so I had to have two camera cranes to go up high enough. At least everyone in Pebble Mill was mad keen to get it right – in London, by this stage, nobody wanted to know about *Doctor Who*. It was a chore, it was bitty, it had gone on a long time and nobody loved it. But up there, it was new.

"I remember one instance on that show that tickled me to death."

"I remember one instance on that show that tickled me to death. I had cast a very young actor called John Abbott. Now, whatever we tried to do with them, the scripts were poor and John had a weak two-handed scene with Tom. Tom was having one of his difficult days and he flung round on John at one point and said, 'I don't know how anybody can speak this rubbish,' to which John replied, 'Well, I can.' Half the rehearsal room cleared at this point and Tom was silenced, which was quite unusual!"

Towards the late Seventies, Paddy Russell began to move away from drama and into other areas of television. She directed for the Thames TV kids' show *The Squad* and it was *Doctor Who* that led her to another area she wanted to work in – sitcom: "Any director came out of *Doctor Who* absolutely exhausted and I was sitting in my office after we'd wrapped on *Pyramids of Mars* saying, 'The one thing I really want to do now is sitcom.'

"My wonderful PA Brenda made me write to an old friend at Yorkshire, Duncan Wood, then and there, posting it for me as the BBC's post had gone. Days later, there was a reply and I got given six scripts of a series called *My Old Man*. I ended up doing two runs of that."

Paddy established quite a connection with Yorkshire TV, working on *Emmerdale Farm*, where she devised their whole new recording schedule, and even *3-2-1!* She arrived in her latest job by pure chance: "I'd been doing *Emmerdale* and I went back to London at the end of 1980 with nothing lined up, a situation I didn't like.

"Just before Christmas I got a phone call from Yorkshire, offering me a vacancy in News and Current Affairs! I thought if I left it I'd bottle out, so I phoned straight back and said yes. That started in February, 1981 and it was a totally different ball game – live again after fifteen years away. I love it like that. I'd be reluctant to return to drama unless it was a one-off, but that's unlikely – I'm not known as a drama director any more. I'd be extraordinarily tempted by sitcom, though."

Paddy Russell concluded the interview with the same mixture of charm and underlying control. This was her response to the issue of being a woman in a profession dominated by men. Had this imbalance affected her career in the pushy environment of television? "No, I don't think it did. I had the advantage of coming from the studio floor, so I knew everybody. There were very few women directors when I first started but I knew the crews and I was very difficult to confuse.

"Everyone was well aware that if they wanted to pull the wool over my eyes or put one over me, they'd better be very, very smart about it. But they never tried and it helped that at the BBC I almost always had the same crew. We were a good team, but I was in charge and they had to be able to respect that." ◆

Season 3

Every Season of *Doctor Who* has its good and bad moments, but in the Third Season, the continual behind-the-scenes changes and instability of the cast led to one of the less satisfactory seasons. The potential for brilliant work was hampered by poor execution or acting. Richard Marson remembers Season Three.

To discover the difficulties, we must consider the context in which this notably long season was produced. *Doctor Who* had ceased to be a particularly innovative part of the BBC's scheduling line-up. It was by now an established favourite with audiences, and content with this success, its originating producer, Verity Lambert, moved on, to begin work on the *Adam Adamant Lives!* series.

Lambert's departure would have posed no problems today – the personnel changes on long-running series rarely cause major identity crises for the programmes themselves, but in this case Lambert had not only been the first producer, but also stood as the root of the series' own inner continuity. Script-editor, writers, directors and actors all looked to her as the voice of the series, and the first producer to follow on was inevitably going to rock the boat.

The man chosen for the job was a respected writer/story editor called John Wiles, who brought with him an old colleague called Donald Tosh as the new script-editor. Wiles' first and most important job was to gain the respect of the whole team and this he sadly failed to do. As far as the writers and directors were concerned, he was fine. They liked him, had time for his professionalism and charm and followed his lead in terms of interpreting the show's format.

The problem came with the leading players. Maureen O'Brien, no fan of her part, was already on the way out, but Peter Purves and William Hartnell were there to stay. Hartnell, reknowned for his irascibility had depended very heavily on Verity Lambert for support (after all, she gave him the job in the first place) and found this new arrival a poor substitute for the calm woman of whom he was so fond.

Wiles was nervous at his appointment, thinking it rather out of his usual scope and his nervousness was a disaster in the pressure of *Doctor Who's* studio schedule. Peter Purves recalls the producer changing colour with fury when the actors kept breaking into giggles, and Wiles himself shudders when he remembers the months he spent at the programme's helm.

Whatever the source of Hartnell's feelings towards his producer, their mutual dissatisfaction could only end one way – one of the two had to go, and exhausted by the pressure, Wiles was only too willing. Personal relations were far from being the whole problem – he had arrived to find himself committed to a twelve-part Dalek story which he didn't want to make, and to find few people were keen to see *Doctor Who* develop on more sophisticated lines.

Wiles strove for new story ideas, but many of his concepts were just not accepted: "I remember once suggesting to Billy Hartnell a story where the TARDIS would land on a planet without any air, forcing the Doctor to wear a space suit. Well, within minutes the air was blue . . .

"Another story we developed was called *The Face of God* and was to have had the TARDIS stopped in mid-flight by a giant face claiming to be that of the Lord. Of course it wasn't, but we couldn't get the idea through at head of department level, who just wanted Daleks every week, and so it was scrapped, though it was interesting to see that *Star Trek* produced a similar story a few years later."

Wiles did manage to use the programme to inject more comedy (commissioning *The Myth Makers* and *The Gunfighters*), and to show the horrors of war in *The Massacre*. Sadly, he was most interested in the historicals, whose audiences were dwindling and the comedy, which was often clumsy in its execution, and failed to work, as that wasn't what people watched the show for.

Terry Nation's *Dalek Masterplan* was brought down by the horrendous difficulties of planning a production that even on a weekly basis covered three months of the *Doctor Who* schedule, and wasn't helped by the fact that most of the scripts ran at about fifteen minutes per episode and needed a lot of last-minute padding to get them up to time requirements.

This kind of last-minute rewriting, Wiles recalls, was symptomatic of that era and few writers, however talented, can produce good material in no time and with very limited financial resources. The result was understandably patchy and no match for glossier series, like the Gerry Anderson shows on ITV. This season was mostly popular with the younger viewers and it was the loss of the older audiences that so badly dented the *Doctor Who* viewing figures.

After the departure of Vicki (Maureen O'Brien) the other problem became the transitory nature of the regular cast, which unsettled William Hartnell as much as it did audiences at home. Jean Marsh was never intended to stay longer than her three month stint, nor was her even shorter-lived predecessor Adrienne Hill. Both were killed off, which was certainly dramatic, but sadly permanent.

As for Jackie Lane's Dodo, the character was a poorly scripted non-starter, and Miss Lane's accent veered wildly from Liverpudlian through to posh Kensington tones.

There was no unity of style left in the series and the production was getting shoddier and shoddier. Viewer James Whitmore recalls: "It was a frustrating time to be a *Doctor Who* fan. Just as soon as you got used to a companion, it would be a case of all change. I was really upset when they killed Sara off as well, because she was such an excellent foil for the Doctor and Steven. The stories were often dull too, with confused plots and very lame endings. In those days if you missed an episode that was it, and doing a twelve-week Dalek story was madness, because you were bound to miss some of the darned thing."

Realising that the series was entering the doldrums and needed rescuing or ditching, BBC bosses deployed a new strategy. They persuaded an ambitious young producer called Innes Lloyd to take the series on, along with a successful new story-editor called Gerry Davis. The two hit it off from the first and came to the conclusion that here was a series requiring a complete breath of fresh air.

Lloyd ditched the existing companions Peter Purves and Jackie Lane, both of whom he considered ineffectual in ineffectual parts and he established quickly who was boss with William Hartnell, using a mixture of toughness and diplomacy which the increasingly ailing star could at least respect. Together with Davis, Lloyd decided to drop the unpopular historical yarns, bring in more monsters (which is what viewing figures indicated were most popular) and two new companions, the cockney rough diamond Ben and the Sixties dolly bird Polly.

However, like all changes, the new look couldn't be implemented straight away – there were still stories commissioned and directors booked for the next few months and most of the Third Season was unaffected by the bigger changes looming, which were to include a change of actor in the title role.

This latter half of the season is significant in that respect if in no other, for it was about this time that Hartnell's increasing illness and dissatisfaction with the demands of his producer finally made him think of quitting.

The season was fundamental in that it was *Doctor Who*'s make or ▶

The War Machines

◀ break time, when the programme could easily have fallen by the wayside. Having looked at the vast production and cast changes which so affected the smooth running of this set of stories, let's take a look at the stories themselves.

The Gunfighters

The series opened with *Galaxy Four,* a script contained within the recording block of the Second Season. The writer was a former schoolteacher, William Emms, and this was a very interesting piece about role reversal, with a race of beautiful female baddies. Unfortunately, this was also the time in which Dennis Spooner was finishing his stint as the script-editor and as this script had originally been submitted with Ian and Barbara as the companions, there should have been a lot of considered re-structuring, especially as this was new companion Steven's second appearance.

As it was, Steven was simply given most of Barbara's rather insubstantial lines, which were completely out of character for a no-nonsense space pilot. Not surprisingly this didn't make Peter Purves a very happy member of the team, especially when his hopes that something would be done to remedy the situation proved ill-founded, with the arrival of the scripts for later episodes.

Next up was the strangest of all the *Doctor Who* stories ever made, the one-part *Mission To The Unknown,* which, though courtesy demanded that they be billed, featured none of the regular cast and served only as an introduction to the forthcoming Dalek marathon. As a teaser and scene setter, it was very atmospheric and effective, but in an act of pretty crazy scheduling, it was shown four weeks before *The Dalek Masterplan* was to begin.

By that stage any viewers who didn't possess an excellent memory would have forgotten its overtones and those who did see it probably didn't know of the serial to come. This could only have caused irritation, as the one-parter seemed to lack any relation to the series till now broadcast as *Doctor Who.*

From one good idea a bit messed up to one not very good idea – a jokey low budget version of the story of Troy in *The Myth Makers.* This was wacky stuff, but its disregard for the programme's format didn't endear it to anyone. The script gave us Vicki's departure – marriage to Troilus and a name change to Cressida, which meant that by an ironic twist of fate, the girl was to die years before she was born!

The Dalek Masterplan is one of those stories about which much has been written, and is a matter of fierce contention for most *Doctor Who* followers. Some maintain it to be one of the series' most outstanding classics, while others deride it for being a waste of time and money.

The truth of the story's worth, whilst largely a matter of personal opinion, is probably some way between the two. Most of those fans who look on it as being an all-time classic do so with the nostalgia of those who watched at the time – fond memory has given the serial an epic quality that has more to do with its rich diversity of character and location than with its script and budget.

Certainly no-one could deny the epic nature of an undertaking such as this in terms of script continuity and content alone. For these nostalgic fans, modern comments and criticisms are both irritating and intrusive, because like all television of the time it was made to be screened once and in black and white, too! For its era and its funding, *The Dalek Masterplan* was impressive. The other school of thought is that there is much in the two episodes, which survived the BBC's mass junkings of the Seventies, to laugh at: ludicrous costumes and wigs, tacky sets (though some are undeniably impressive) and acting that is over the top.

The plot meanders as one might expect, and if one considers the late Dennis Spooner's account of its writing, this is hardly surprising! "Terry Nation and I turned the writing of *The Dalek Masterplan* into something of a battle of minds between us as we ended up writing alternate episodes. It was a terribly long haul and they weren't, as usual, paying us very much, so we enlivened the proceedings by ending each of our episodes with a cliffhanger that the other would then have to get himself out of. It got more and more silly because we were trying to outwit each other!"

This amusing, but not exactly conscientious manner of working seems to have resulted in creative mayhem or inspiration, depending on your point of view. As mentioned earlier, the scripts all underran and thus all needed heavy input from the production office.

The Dalek Masterplan contained another of the programme's curiosity pieces, the Christmas episode entitled *The Feast of Steven.* This was broadcast on Christmas Day itself and featured high jinks in a Hollywood film studio (which allowed director Douglas Camfield to give his actress wife Sheila Dunn a small cameo part), and an episode ending where William Hartnell turned to the camera and wished viewers at home a happy Christmas, too.

The Smugglers

Controversy surrounds this greeting, as both Camfield and John Wiles state that it wasn't a scripted line and Hartnell just insisted on saying it, thus leaving the crew with little option but to allow it to be broadcast, as editing facilities were then virtually negligible.

To audiences it was either a jolly piece of whimsy or a sign that the programme was getting a bit silly and self-conscious. This feeling must have been eradicated by the horrific ending of *The Dalek Masterplan*, with Sara Kingdom's terrible death closing the story on a highly effective note. Though this episode no longer exists in the archives, a valuable set of photographs do, detailing virtually frame by frame the scene in which Jean Marsh was aged to death. Currently in private hands, it can only be hoped they will one day be made public once more.

After the rigours of *The Dalek Masterplan* came another serial with bleak overtones, *The Massacre*. This is one which writer John Lucarotti dislikes fairly intensely (see interview in **Doctor Who Magazine 124**,) citing creative differences as the reason. This is all very well, but the script is actually one of the strongest of the season and though its tone may have been a bit sombre, following on as it did from Sara's death, it was none-the-less a good piece of suspenseful drama, well made by its director Paddy Russell (interviewed on page 7).

The end of the piece brought Jackie Lane on board as Dodo and featured a memorable speech of the Doctor's written by script-editor Donald Tosh, chiding his companions for seeming to be unable to accept that their time travelling lifestyle doesn't mean they have a free hand in altering history. In the following story, *The Ark*, however, Dodo's cold literally does change history, and the crew become embroiled in a time after the destruction of Earth when the whole of humanity, with their Monoid servants, have escaped in a kind of futuristic ark.

The story is really two two-parters and it is ambitious in a small way – boasting an elephant in its cast list, for instance, and some fairly impressive sets. Unfortunately a lot of the acting is very poor indeed and this really drags the whole venture down.

The Celestial Toymaker, the next script to be produced, was the best result of the John Wiles era, although new script-editor Gerry Davis made a big contribution in rendering the script workable. This is another of the celebrated *Doctor Who* stories and the unrivalled classic of the season.

Michael Gough as the Toymaker proved a superb and extremely memorable villain, and indeed caused such a long-lasting effect that the production team of 1985 planned to bring the character back in Graham Williams' complete, but unmade, story *The Nightmare Fair*.

The 1966 story featured the complexities of the Trilogic game, which few managed to work out, least of all those working on the series. After production was complete, Peter Purves took the game home, but he began to think it unlucky after he'd left and had been out of work for eighteen months. So on impulse, he threw the game away. The next day he got a job!

From mind games and power struggles to way out West and another batch of Donald Cotton hokum in *The Gunfighters*. This was the lowest rated *Doctor Who* story ever and the production is as ropey as the over-humorous script. It even calls on Peter Purves to sing, which he loathed! After this nadir came an improvement in the form of *The Savages*, which was Purves' final appearance, after having been one of the few steady ingredients of the season. The story itself was unmemorable, but the one which followed was more significant.

The War Machines marked the first collaboration between Gerry Davis and Kit Pedler, a partnership which produced the Cybermen and later *Doomwatch*. It also despatched in unsentimental terms the unappealing Dodo, bringing our first encounter with the superficially attractive, but rather shallow, Ben and Polly. *The War Machines* was a story of the swinging Sixties, the first modern-day Earth script which intimated what was to follow.

It was here that the Third Season ended, although in terms of production, the recording block also covered the making of *The Smugglers*, William Hartnell's penultimate adventure – thus when recording on the Fourth Season started, Hartnell was back in *The Tenth Planet* in a kind of guest star role.

The Third Season was a long haul for all concerned and many fell by the wayside. It was a very uncomfortable time, but it was a necessary period of regeneration for the show. Trial and error made it plain that what audiences wanted wasn't a series that never made any changes, but one which was prepared to excite and frighten with new monsters and alien planets – or monsters in modern environments.

It showed that *Doctor Who* had a future if it accepted change, but that by the same token, that change had to be reasoned and systematic if audiences were to accept it. Never again would the show be so uneven within the confines of one season, and out of the confusion came a new direction. ◆

OFF THE SHELF

A regular look at the world of Doctor Who *in print . . .*

Pip and Jane Baker have recently novelised their *Trial of a Time Lord* story, *Terror of the Vervoids.* Unfortunately, although I enjoyed the TV version, I can only describe the book as bland. This is strange, since their *Mark of the Rani* novelisation developed the TV version nicely.

Unfortunately, *Terror of the Vervoids* lacks any real descriptions. These are necessary, since the story is set on a vast intergalactic cruise liner, which must be, a) very plush, and b) very smart, because it carries rich passengers, and goes an awfully long way. Virtually none of the ship is described in any depth, corridors are corridors, usually bright, rooms are rooms, usually bright, lounges are lounges, usually bright, and the hold is the hold, usually dark.

The only people whose faces are described in detail are the dead Mogarians. With everyone else, readers have to rely on recent TV memories of them. Which is all very well, but one assumes that in years to come, a few readers might not have seen *Trial of a Time Lord,* and details of what Travers, Rudge, Janet etcetera look like are going to be very sketchy indeed.

The Vervoids themselves are the least convincingly described:

Walking upright, the biped's head was sculptured like a closed ivory brown bud. It had sunken cheeks that projected forward an o-shaped mouth. Curling, transparent sepals shielded ear slits. Neither eyebrows nor lashes framed the lidless staring eyes in the grotesque noseless face.

And that's it. Maybe I'm being hyper-critical *because* I like the story so much, but really if they'd said it looked like a closed tulip, I could have imagined a better picture.

If ever there was a book where characters were just names on paper, this is it. No one has any motivation. If the characters were a bit stark on TV, then the book version is where it might have been possible to develop them; make the reader understand why they do what they do. Only Commodore Travers and (seconds before she dies), Sarah Lasky, are given any sort of reasoned behaviour. In my opinion, any Target noveliser should read Malcolm Hulke's *Doomsday Weapon* novel or Terrance Dicks' *Auton Invasion* to see how to create three dimensional characters on the page.

My other complaint about *Terror of the Vervoids* is the one about structure in the courtroom scenes. Quite honestly, the nice thing about *Vervoids* on TV, was that we didn't keep hopping back to the court every thirty seconds, as in the first two stories. But here, where we do, it really seems unnecessary.

Finally, Pip and Jane have the bad habit of referring to the Valeyard as 'Valeyard'. When Robert Holmes used the title, it wasn't just a name he plucked out of thin air, but is an ancient name for a lawyer or more literally, Doctor of Law!

Terror of the Vervoids is published on 17th September, at £7.95, with a cover by Tony Masero.

GET FRAMED

Now a couple of oddities for your book shelves. It is rare for this column to single out any particular amateur fanzine, but recently two publications have come out that, quite simply, deserve a look. Bearing in mind that fanzines tend to be a great deal more nitpicking and introspective than *Doctor Who Magazine,* and as such are rather single-minded about their criticisms, one new fanzine that I heartily recommend is called *The Frame,* which really is of interest to collectors of rare non-BBC photographs.

Most of *The Frame*'s pictures tend to be from directors'/writers'/actors' personal collections, or from local newspapers where location filming took place, and a huge amount have never seen print before. Now personally, I'd find this enough to make me fork out the cash, but on top of all that, the quality of articles and writing is very high, and makes *The Frame* the best fanzine to have been produced for a long time.

Over the last couple of years, fanzines have tended to become exceptionally negative in their outlook, seizing on any chance to ridicule *Doctor Who* and the people involved in its making. *The Frame* is an optimistic and straightforward fanzine and truly deserves a look. Issue 1 is sold out, but issue 2 is now available, so if you'd like a copy, drop a line and £2 (which includes postage and packing) to: THE FRAME, 24 Burlington Road, New Malden, Surrey KT3 4NY, and say you read about it here. Cheques/POs payable to *The Frame.*

The second piece of fan merchandise for your shelves should greatly appeal to those of you who entered our fiction competition last summer. *Wondrous Stories* is a collection of short *Doctor Who* stories written by fans (although there are some professional writers there as well), and the title is terribly apt, as there isn't a dud amongst them. Joint editors Robert Francis and Andy Lane have gathered together a collection of top-notch stories.

Fan fiction has long been a forgotten part of fandom, but *Wondrous Stories* aims to put the record straight. So far, one issue has come out but I hope more will follow. One pointer to fans of the Jon Pertwee era, take a look at a story called *Stone* by Gollancz author Steve Bowkett and another called *Killing Time* by Jackie Marshall, the former a great adventure, the second a rather sad and poignant tale of life after the Doctor.

Want to read more? Then send £1.80 (which includes p&p) to: WONDROUS STORIES, 71 Nursery Road, Knaphill, Woking, Surrey GU21 2NW and again, please mention you read about it here. Cheques/POs to be payable to Robert Francis.

Finally, this month, a little list of what is to come, in hardback over the next few months.

Nov 19 – *The Mysterious Planet* – Terrance Dicks, Dec – *Strange Matter* – Pip and Jane Baker, Jan – *Vengeance On Varos* – Philip Martin, Feb – *Wheel In Space* – Terrance Dicks, March – *Attack of the Cybermen* – Eric Saward, April – *The Underwater Menace* – Nigel Robinson, May – *The Ultimate Foe* – Pip and Jane Baker, June – *The Smugglers* – Terrance Dicks.

There will also be Ian Stuart Black's *The War Machines,* Nigel Robinson's *Edge of Destruction* and Philip Martin's *MindWarp.* Terrance Dicks is also down to do *Planet of Giants* and *The Space Pirates.*

The paperback from Target out this month, is Nigel Robinson's *The Sensorites,* price £1.75.

Next month, we give you the chance to vote on your favourite Target novelisations of the year, review Nigel Robinson's *Time Meddler,* and give away five autographed copies of the book.

Gary Russell

DID YOU KNOW ?

THIS MONTH: SAVED BY THE SCRIPT-EDITORS!

● **David Whitaker**'s *Power of the Daleks* was originally intended for William Hartnell, though his finished script took into account that this was the first story for a new, as-yet uncast lead actor. David was in Australia when **Patrick Troughton** was confirmed in the role, and it became the task of former story-editor **Dennis Spooner** to blend in Pat's unique approach with the reactions of companions Ben and Polly to the transformation.

○When *The Dominators* was shortened to five episodes, it fell to Derrick Sherwin to expand the following serial, *The Mind Robber*, to fill the gap which would otherwise have been left. The first episode of this story is uncredited, whilst the remaining four are by Peter Ling.

● Towards the end of that same season several commissioned stories failed to arrive or meet required standards. Impressed by his earlier story *The Krotons*, **Terrance Dicks** contacted **Robert Holmes** to contract him for what became *The Space Pirates*. This was **script-edited** by **Derrick Sherwin,** now the producer, to free Terrance to work on *The War Games*, with Malcolm Hulke.

○Terrance also gave Malcolm the task of finalising a story for the following Seventh Season. This was David Whitaker's *The Ambassadors of Death,* which had already undergone several re-writes, as it was originally intended for Pat Troughton and not for Jon Pertwee.

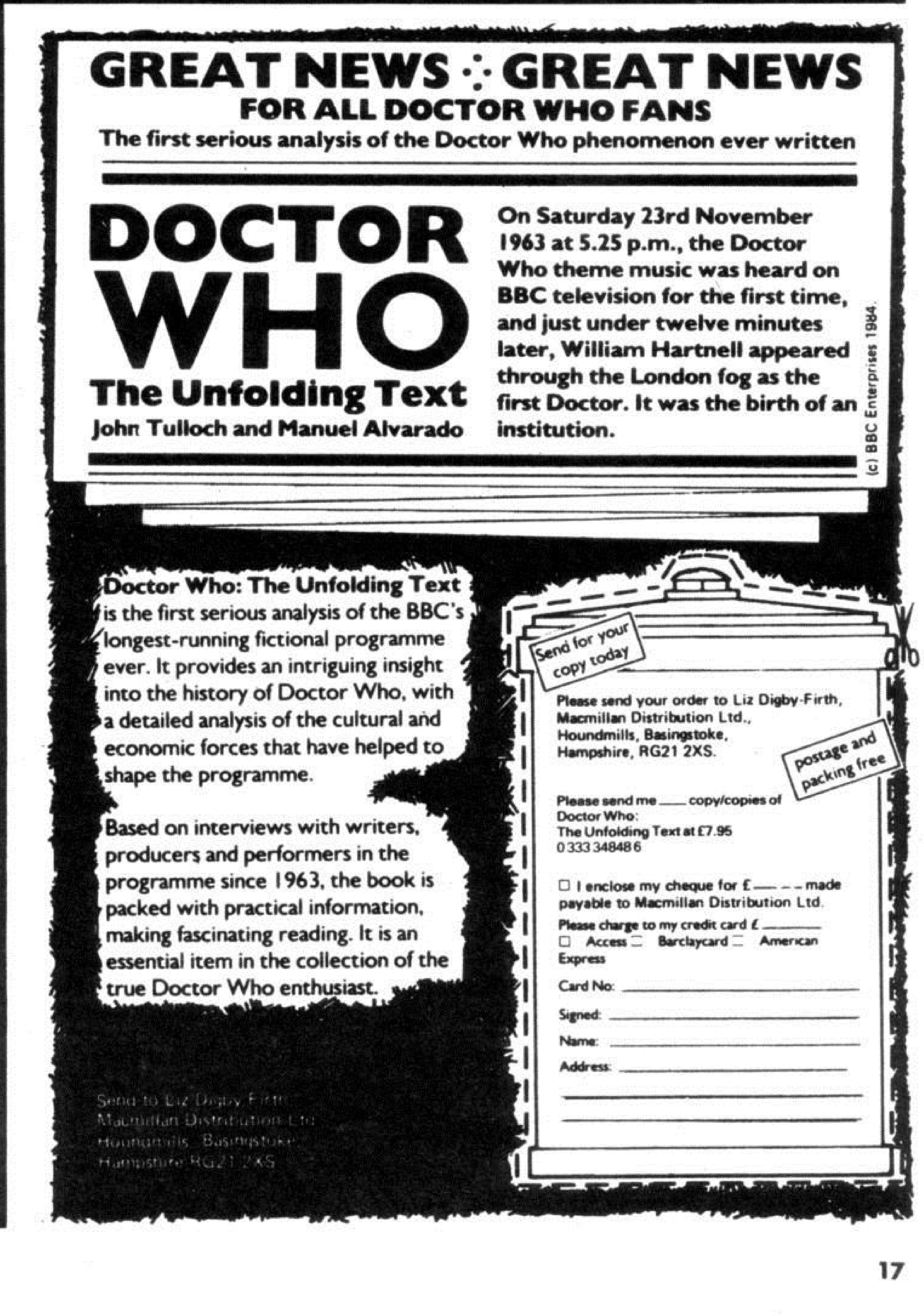
● During the recording of *The Green Death*, **actor Tony Adams** fell ill after completing four episodes as Elgin. Terrance Dicks wrote a quick introduction of a new character into the script and talked **Roy Skelton** into delivering lines originally ascribed to Adams in episode five as 'Mr James'. Terrance also had to alter drastically **Bob Baker** and **Dave Martin**'s scripts for *The Three Doctors*, when it was realised quite how ill William Hartnell was and thus the planned confrontation between all three incarnations of the Doctor with Omega sadly never took place in the final episode.

○The reverse happened when Terrance's own script for his Frankenstein story was developed by Robert Holmes. Feeling that it had not followed the line he had planned for it, Dicks asked that his name not be linked with 'this bland script'. Holmes took him at his word and *The Brain of Morbius* was attributed to Robin Bland in the credits! Robert also elaborated on a concept of John Lucarotti's which became *The Ark In Space* and steered Lewis Greifer's *Pyramids of Mars* in a somewhat different direction; thus the pseudonymous Stephen Harris was credited at the time of broadcast.

● Two of **Graham Williams**' script-editors were called upon to help out in a crisis – each in collaboration with their producer. When a six-parter, tentatively entitled *The Killer Cats of Geng Singh* fell through at the end of Season Fifteen it fell to **Tony Reade** to help write *The Invasion of Time* to fill the breach. Likewise **Douglas Adams** was called upon to flesh-out a concept of David Fisher's which became *The City of Death.* Since both scripts were collaborations, the in-house by-line of David Agnew was used on screen.

○*Incident on Zeta Minor* was a Master story by John Flanagan and Andrew McCulloch which would have opened the Nineteenth Season and introduced Peter Davison's Doctor, but when it fell through, outgoing script-editor Christopher H. Bidmead produced the story *Castrovalva* instead.

Darren Scott



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BAKER'S TIMEFLIGHT

TIMEFLIGHT

Hot on the heels of Reeltime's excellent *Myth Maker* video tapes comes a little half-hour extravaganza, from BEtel Video Pictures, produced by Andy Grant with music by Mark Ayres (also out on an audio cassette). Both of these two served their apprenticeships on the Reeltime products and have now done a little venture of their own.

Basically, *TimeFlight* is a record of a parachute jump made last November in aid of charity by the then Doctor Colin Baker with the Red Devils. Colin narrates us through the training procedures, from the first welcoming speech by the training instructor from the famed Red Devils, right through to the aftermath of the jump.

The programme reminds me very much of one of those films made for showing on a Saturday morning magazine programme like ITV's *Tiswas* or BBC's *It's Wicked.* It is a cleverly constructed documentary that certainly made me wish that I'd done the jump with Colin and his band of merry men – members of the Doctor Who Appreciation Society!

Made with a mix of straight full frame shots, mixed with clever video 'cinema scope' effects (you can see that editor Andy Grant has made a few pop videos in his time) and aided by Mark Ayres' strangely compelling music the thirty minutes go by extraordinarily quickly and only once did I feel like fast forwarding. That was the brief sequence of the real Red Devils stunts. Although they are wonderful, I did think, 'Well we've seen that before', on those Sunday afternoon airshow programmes Raymond Baxter used to present.

There is also one other 'odd' sequence which must have been put in for light relief when you don't really *need* light relief – that of an instructor who seems to be doing his best to imitate a *Not the Nine O'Clock News* sketch.

There are some terribly nice shots in the video, for instance, when the camera is mounted outside the airplane from which the jump takes place, and one bit where the camera actually does the jump itself and briefly, you get a sudden feeling of having jumped as well!

The jump (those taking part were sponsored), and the proceeds from this video and the music cassette are all going towards the Study of Infant Deaths, more commonly known as Cot Death, for which the DWAS have over the last few years raised over £1,700. *TimeFlight* is another worthy addition to the cause, and as a one-off cassette, I would recommend you buy one.

◆ **Gary Russell.**

TIME FLIGHT ONLY **£9.99**

ADVENTURE IN THE AIR WITH **COLIN BAKER**

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BEtel

A BEtel VIDEO PICTURES PRODUCTION
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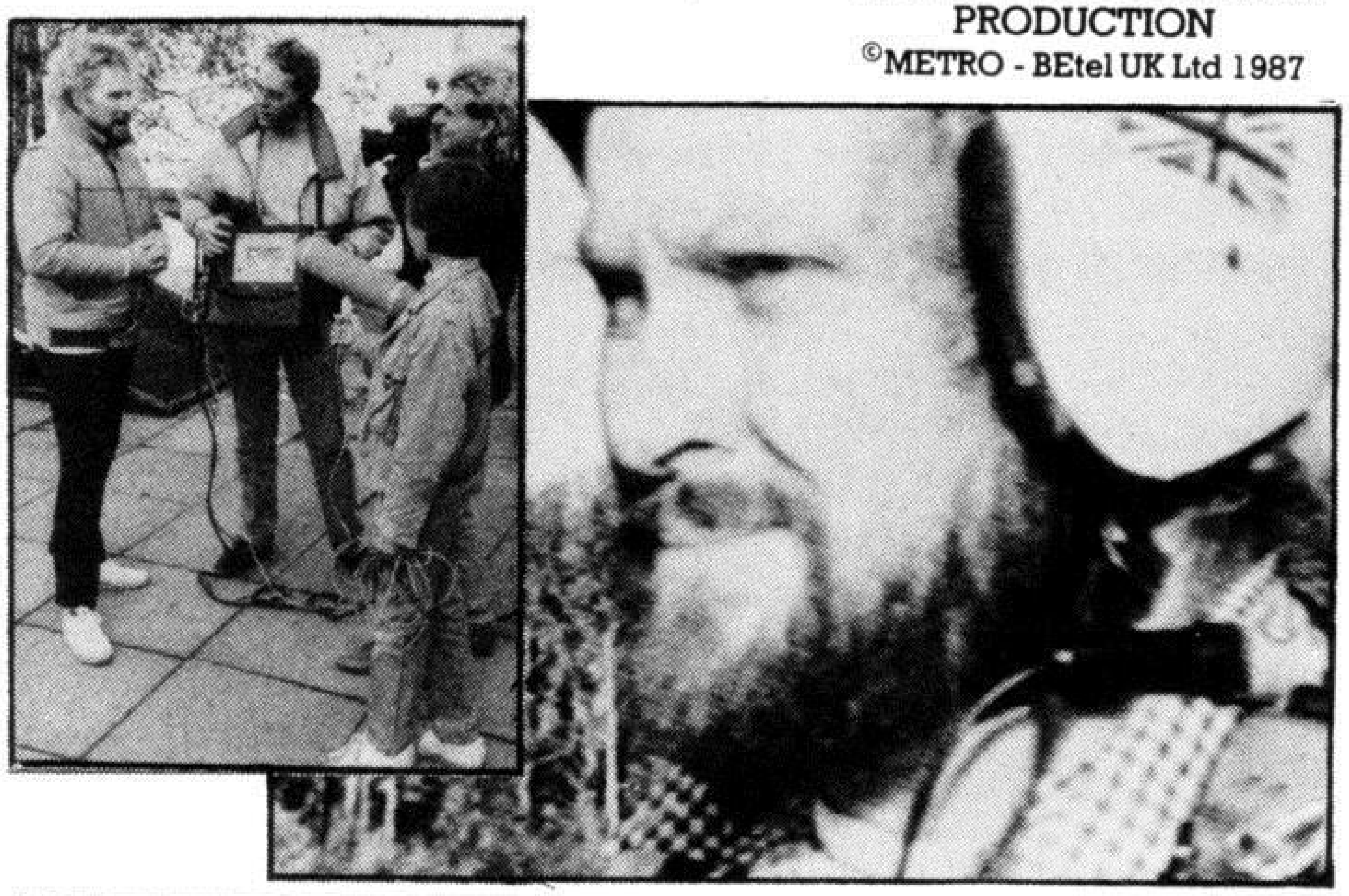
Having sucessfully endured his recent television trial as the Doctor, COLIN BAKER underwent the more physically gruelling trial of parachute training with the world famous Red Devils at the end of October 1986, followed by a jump from 2,000 feet one week later.

This video shows Colin and over 30 other supporters of the FOUNDATION FOR THE STUDY OF INFANT DEATH (including several well known members of the DOCTOR WHO APPRECIATION SOCIETY) through their rigorous training sessions and on to the aeroplane for the jump itself.

Through sponsorship, these brave people have raised over £9,000 for the charity. You too can add to this amount by purchasing a copy of this video as ALL PROCEEDS FROM THE SALE OF THIS VIDEOCASSETTE WILL BE DONATED TO THE FOUNDATION FOR THE STUDY OF INFANT DEATH.



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CYBER POSERS

Alan Young from Strathclyde has been reading the Gerry Davis novelisation of that classic Cyberman story *Tomb Of The Cybermen*. His first question concerns the cover of this book, which shows a Cyberman of the same design seen in *Invasion*. He asks why it was not a Cyberman from *Tomb*? The answer is probably that the artist, Jeff Cummings, was given some photographs to use as reference and these were from *Invasion*. There is no real reason to assume that the Cybermen changed their appearance in every story, and so the wrong head was used on the cover.

This is also the reason why the original cover for *Doctor Who And The Cybermen* depicts the wrong sort of Cyberman.

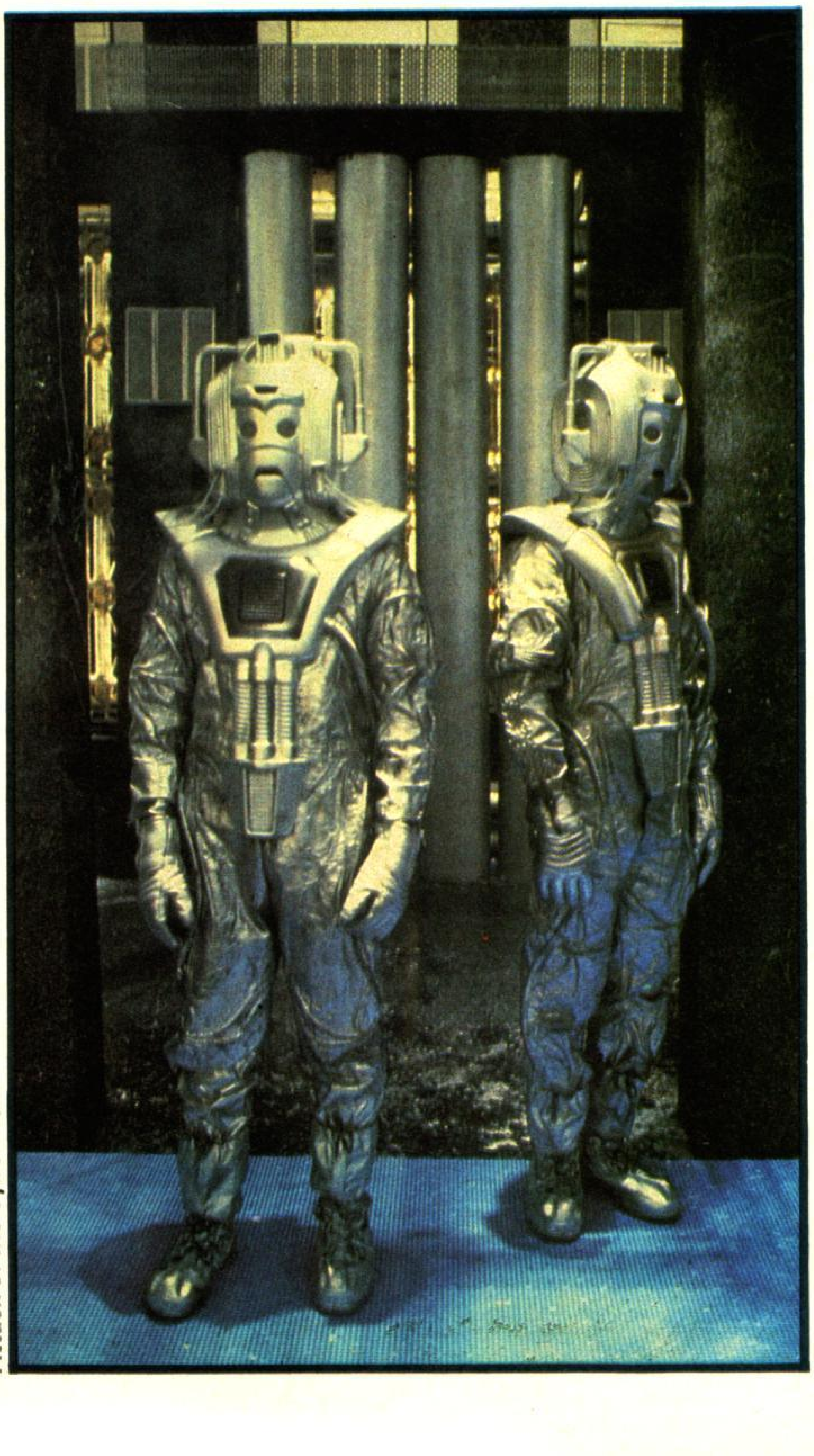
Alan goes on to say that in the book, the Doctor points to a picture of Mondas and Earth almost colliding, and says that this was his last encounter with the silver giants. However, his previous encounter was on the Moon. The answer here is that the bulk of pages 28 and 29 of the novel never appeared in the televised version. Davis added the material when writing the book, presumably to give it more bite.

Therefore, while we know that *The Moonbase* came before *Tomb Of The Cybermen* on screen, there is no date given for *Tomb* and so it could have happened between *Tenth Planet* and *Moonbase* for all we know. It all depends really whether you count the 'additional' material in the novels as being a part of *Doctor Who* lore.

Alan's final Cyber question is how many different Cyber designs have there been and in which stories. Well, I think I am right in saying that the Cybermen have been slightly different in every story we have seen them in, but ignoring any minor changes (like different boots etcetera) there have been six different designs appearing as follows: 1st – *Tenth Planet*, 2nd – *Moonbase* and *Tomb Of The Cybermen*, 3rd – *Wheel In Space*, 4th – *Invasion*, 5th – *Revenge Of The Cybermen* and 6th – *Earthshock*, *Five Doctors* and *Attack Of The Cybermen*.

SUSPENDED ANIMATION

On to two video related letters, the first from Simon Clark of Chertsey, who has been watching Revenge Of The Cybermen. *In* The Ark In Space, *Simon says, it is pointed out that Nerva Beacon is a kind of life-boat with chosen humans put in suspended animation, but in* Revenge Of The Cybermen, *when the Doctor and his companions arrive back just before the TARDIS, there are hundreds of bodies lying about dead of the plague. Why were these people out of suspended animation? I think what is required here is a closer watching of* Revenge Of The Cybermen, *as the two stories took place in distinctly different times.* Revenge *was placed when Nerva was a navigation beacon and can be dated as before the early 30th century.* Ark *took place much later and can be dated as some time after the year 13,000 (The Doctor dates the Ark's refit as early 30th century and the humans overslept by at least 10,000 years).*



Attack of the Cybermen

RESCUED

Our second video question is on Seeds Of Death *and Chris Daly of Islington, London points out that in episode 4, Slaar commands Fewsham to eject the Doctor into Space, which he does. How is it then that a few minutes later he is unconscious on a bed in the Solar energy room? Simply, Jamie and Phipps rescued him by taking the back panel off the T-Mat cubicle before Fewsham activated it.*

MEMORY TEASE

Now we go on to a memory, from Carol W. McGuire from New Mexico in America and I don't think I'll answer it just here, but leave you in suspense until next issue. Carol writes. 'I know the story I am thinking of is a Troughton story. Does anyone remember a story with creatures (or perhaps plants) which were white and seemed to have many large black spines sticking out from the white? If you brushed up against one and got stuck, you would slowly turn into one. The story took place on another planet, with a very claustrophobic and smokey/spooky atmosphere, and may have been after a colony of humans on the planet or something, because there were more people about than just the Doctor and his companions. I cannot remember who those companions were, though'.

Until next issue. . .

Send your questions about Doctor Who to our compiler David Howe of D.W.A.S, at: MDB, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

It is hardly surprising that the closure of the Blackpool *Doctor Who* Exhibition and subsequent repackaging of its contents into a plush touring caravan aimed solely at the American market, left the majority of the programme's more ardent British fans feeling somewhat neglected.

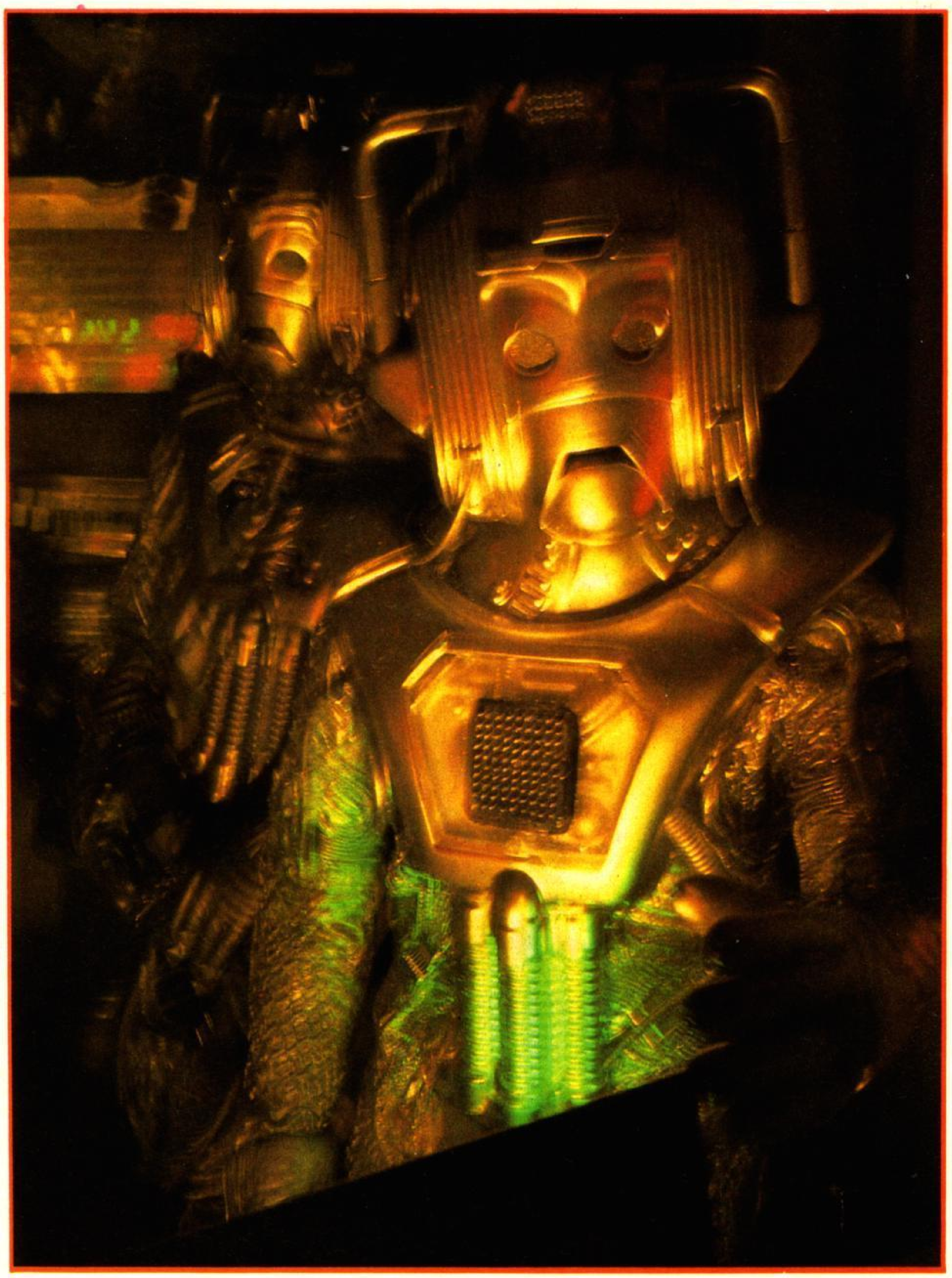
But now, we're on the verge of a new era with Sylvester McCoy, an inspired choice as the Doctor, the Twenty-Fifth Anniversary Season is just around the corner and it's all looking very good. Don't believe me? Then get along to Longleat and see for yourself just how great the BBC's commitment is to our beloved National Institution!

The Longleat Exhibition first opened in April 1973, its layout virtually identical to, though slightly smaller than, its sister display in Blackpool, comprising a winding main entrance passage flanked by cameo settings on both sides, leading to a large TARDIS Console area and merchandise shop. The lighting was fairly unimaginative and aside from the occasional exchange of new props for old, the whole thing remained substantially unaltered from that time until this March. Nevertheless, the Exhibition was never less than interesting and excellent value for money; it's just that this year, it's something rather special, and is well worth travelling a long way to see.

The change is not one of quantity, as the actual floor area is the same as it's always been. No, the improvement is entirely one of quality. The whole thing has actually been *Designed,* in the Television sense of the word. The corridors and cameos are painted and lit to create a truly alien environment, only surpassed by sets used in recording of the actual series!

The ten foot tall Police Box is situated at the rear entrance of the stable yard and upon entering, the initial impression is one of underlying menace. The first corridor is very dark and sparingly lit with faint red and green wall lamps; great stuff for lovers of Ridley Scott style spookiness! Passing through a small, black mirror-walled section with starfield ceiling, a direct pinch from the old Blackpool exhibition is the first cameo and one of my favourites, and the materializing/dematerializing TARDIS.

This is a really clever idea, for by revolving a control the viewer can make a large model TARDIS actually land on a planetscape, then disappear gradually into thin air. The technique used is an application of the 'Peppers Ghost' principle. I won't divulge how it's done, because that would be to take away some of the magic from this effect when seen for the first time. My only criticism is that you have to improvise your own sound effects to accompany landing and take-off, which can be a bit embarrassing in the usually large crowd!



Doctor Who model maker, Stuart Evans, explores the re-launched Longleat Exhibition...

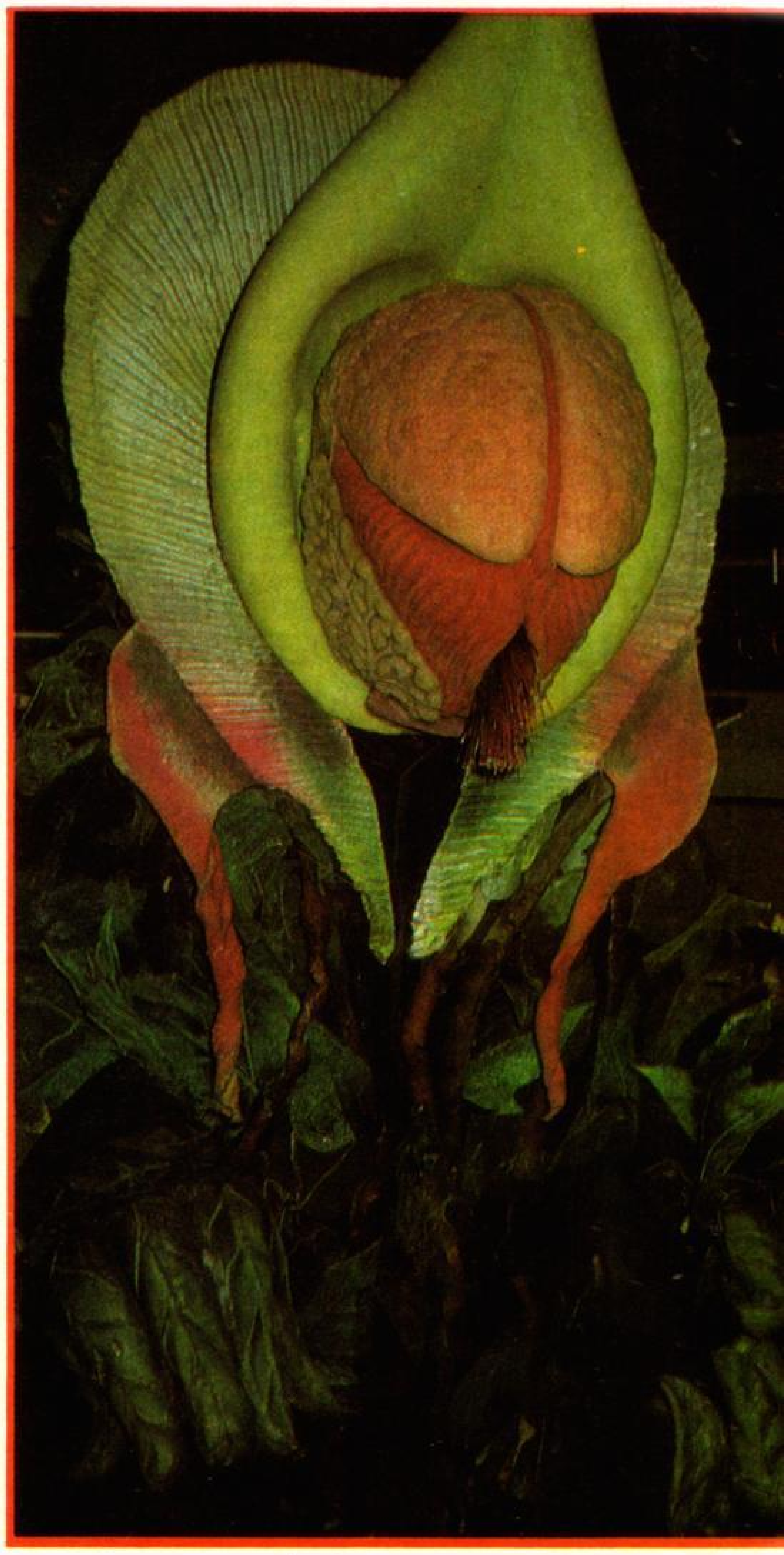
IMPRESSIVE PROP

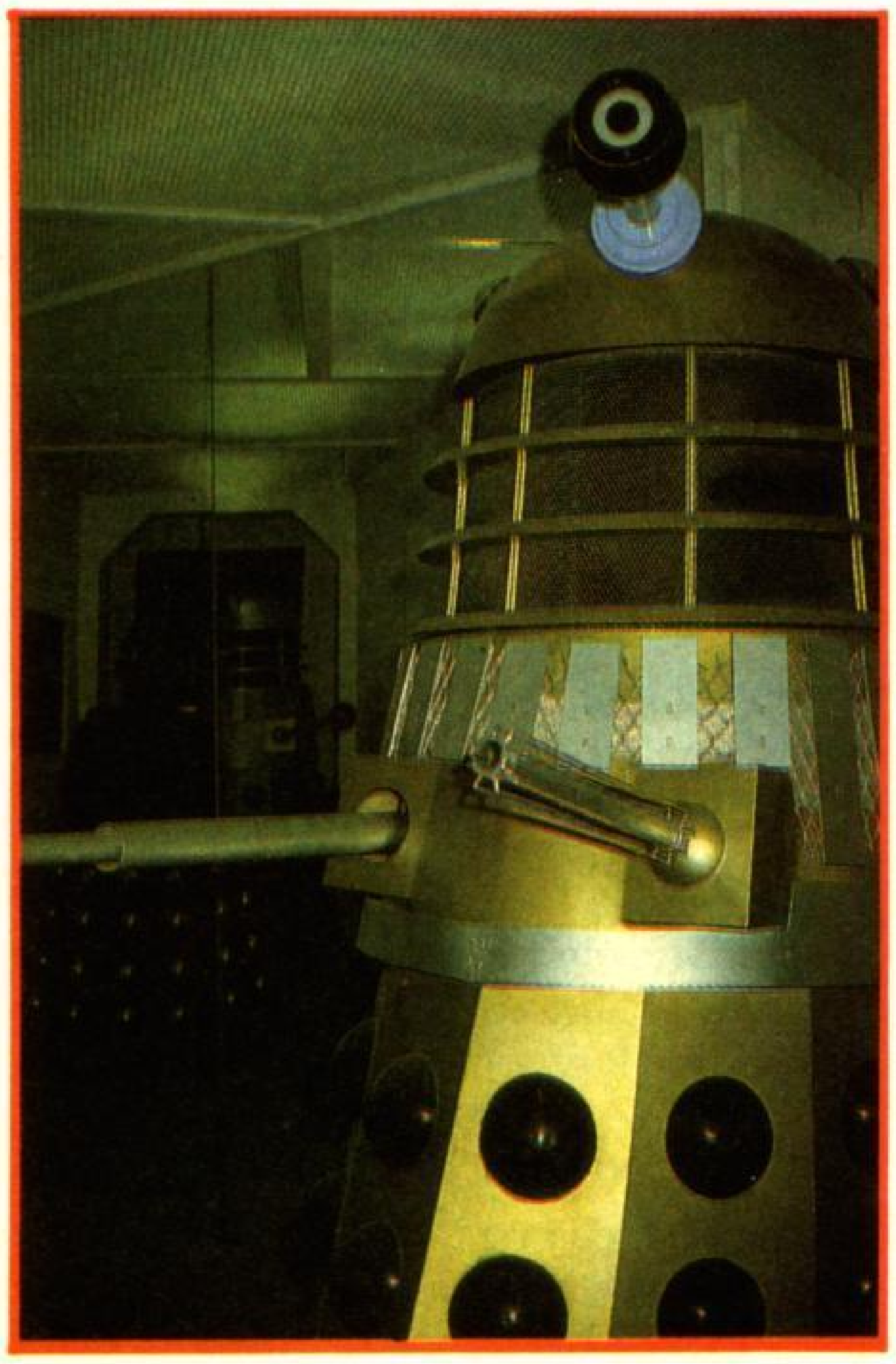
The second exhibit is also a stunner and a very rare example of a prop which actually looks more impressive in the flesh than it did on the screen. I refer of course, to the superb five-foot diameter spaceship model used in the opening title sequence of *Trial Of A Time Lord.*

As a professional modelmaker myself, I'm the first to admit that it takes a lot to impress me, but this prop really does it.

Every square centimeter is bristling with detail, not just the small area featured on the telly as you'd expect. it represents a real triumph for the BBC's Visual Effects

The Longleat





Opposite page: eerily lit Cybermen. Top left: a Mogarian robot on the deck of the Hyperion 3 *(Terror of the Vervoids).*
Bottom left: A life-like Sil.
Bottom right: Daleks on parade. Above: Vervoid.

Department and the viewer may activate many hundreds of tiny lights.

Facing this is the first of the larger cameos, a scene from the *Mindwarp* chapter of *T.O.A.T.L.* Sil and Kiv are having an audience with 'The Delegate' who is in reality a re-worked Terileptil costume from *The Visitation.* All are excellently crafted props; Sil's face is extremely life-like, yet I felt the arrangement could have been handled with a little more empathy, as each alien seems to be in a world of his own. If I do this tableau any slight injustice, it's just that these are really superb props and to my mind demanded a little more on the posing and lighting fronts.

Directly beyond this is the excellent Malus, bursting his massive eight-foot-wide head through the Church wall in a scene from *The Awakening,* in front of which is another nice touch, a flickering candle.

A major disappointment to me was learning how one of the most impressive sets could have looked. Designer of the new-look exhibition, Martin Wilkie, told me that the Sea Devil from *Warriors of The Deep,* set in his own seaweed-clad chamber, was originally intended to be viewed through bubbling water! A large canopy had been made, comprising two sheets of plate glass offset by half an inch. Coloured water would have been poured into the gap between the two panes and a fish tank aerator would have played bubbles continuously, giving the impression that the entire cameo was under water.

With the budget completely spent, the canopy was about to be installed when, as you can probably guess, an irrestible force met an immovable, though highly shatterable object, and the idea turned into a pool of water and broken glass on the floor. The consolation is, however, that the Sea Devil set is still extremely effective.

The corridor now bends to the right, and the next display is a somewhat unimaginative juxtaposition of props, including a complete Silurian, the full Omega costume from *Arc Of Infinity* and half a dozen helmets, grouped together for no other reason than they had to go somewhere, and this bit of wall was free!

Take my tip, though, and look back down the first corridor and all around you ▶

Report.

where you now stand. The walls aren't entirely black and featureless, but contain bulkheads and access panels like a real spaceship, ducting runs down the wall and heavy gauge ventilation tubes hang from the ceiling. These are the small details which really make the new Exhibition work. The pipes and moody lighting all contribute to creating just the right ethereal atmosphere, and lend a unity to each cameo, so that we're not actually looking at a succession of one-off window displays as in previous years.

CLEVER LIGHTING

The next cameo is by far the finest in the corridor section. A superbly posed and imaginatively lit scene from *T.O.A.T.L.'s Terror Of The Vervoids* passage. We see the deck of *Hyperion 3* with two Mogarian robots at the helm and a brace of Vervoids, one kneeling and the other lying on the floor covered in leaves.

The view through the spaceship window reveals several very convincing three-dimensional Asteroids, revolving gently and side lit in pink, while the Vervoid costumes themselves stand up very well to close inspection, particularly the heads sculpted by Stan Mitchell, which were reputedly some of the most expensive masks ever made for the series.

Eagle-eyed fans will recognise much of the set dressing in this cameo as being cannibalised from ex-Blackpool props, while I recognised a lot of control buttons as being from cut up parts taken from my own Dalek model kits, a use I hadn't actually envisaged for them!

The final cameo in the corridor section is a swampy jungle featuring Hectates High Priest from *K9 and Co.*, the Mandrell from *Nightmare Of Eden* and the little snake-like councillor whose name escapes me, but was seen on vidiscreen in *Timelash*. Aided by effective lighting and mechanically propelled props, this is a very good and believable set, especially when one considers just how deeply unconvincing the Mandrells with their flared trouser bottoms, fortunately covered up with foliage in this set, looked on TV!

The TARDIS Console room is understandably the highlight of the whole show. The Console itself is a half-scale stylised interpretation of the 'real' thing, yet has an appeal all of its own, being a very well finished prop with dozens of flashing lights and a functioning Time Rotor column.

First left now through the TARDIS 'Windows' is K9 in a country house setting. Sadly this isn't the original TV K9, though all the other props, aside from the two Daleks, are genuine ex-studio items. It is however pulled from the same mould and so virtually identical. The eyes light up, the nose probe extends, the programming buttons flash intermittently and the whole thing glides back and forth, though I wish the somewhat twee 'Woof Factor' computer display on the fibreglass pup's VDU had been painted over this year, as it's the only thing which spoils an otherwise lovely exhibit.

The spaceship model from Trial Of a Time Lord.

Moving quickly past a cave diorama unchanged from last year and featuring the *Night of the Demon*-like Magma Creature from *Caves of Androzani* and the diminutive Mutant, both of which have at least benefitted from some rather moody underlighting, we come to the penultimate cameo with, this time, a robotics theme. Dwarfing all other props is Professor Kettlewell's Giant Robot; on its left are both Drathro and the L1 mobile track vehicle from *T.O.A.T.L.*, and nearest to the viewer stand two exceptionally well-chromed Cybermen.

MIRROR TRICK

The final cameo, and indeed the best in the Console room set, features the ubiquitous Daleks with their creator, Davros. I went behind this set to talk further with Martin Wilkie about his work, and found that all was not as it first appeared, for what seemed to be a twenty-foot long corridor with the evil beasties from Skaro sweeping around majestically on tracks at both ends, was in fact two shorter corridors at ninety degrees to each other, with a cunningly angled mirror wall to effect the final illusion!

The name of Wilkie is synonymous with *Doctor Who*, for it was Martin's father Bernard who along with Jack Kine, set up the BBC's Special Effects Department over thirty years ago, to cope with such productions as *Quatermass* and Michael Bentine's *Square World*.

Having been approved by Lorne Martin of BBC Exhibitions late last year, the new *Doctor Who* display was three months in the planning, a further three months in construction, and opened a couple of months ago to abolutely rave reviews from the many thousands of fans and tourists who flock to it every week during the Summer and Autumn months.

Any general criticisms of mine are only the harping observations of a 29-year-old designer and absolute stickler for detail, at whom the Exhibition is not of course primarily aimed. The only comments I would stress, though, are that some very small children *do* find the eerie lighting a little traumatic, and also that any among you who wish to take your own photographs will probably be in for a disappointment when the film comes back from the chemist, for the lighting is so dim that you'll either have to use flash and risk a blinding feedback from the plate glass which now surrounds *all* the props, owing to the theft of one of the exposed exhibits last year, or be forced into using a perilously long exposure and hope to keep a steady hand.

This is then an altogether superb exhibition, reflective of the BBC's genuine interest in the programme's future and one of which British fans can be justly proud.

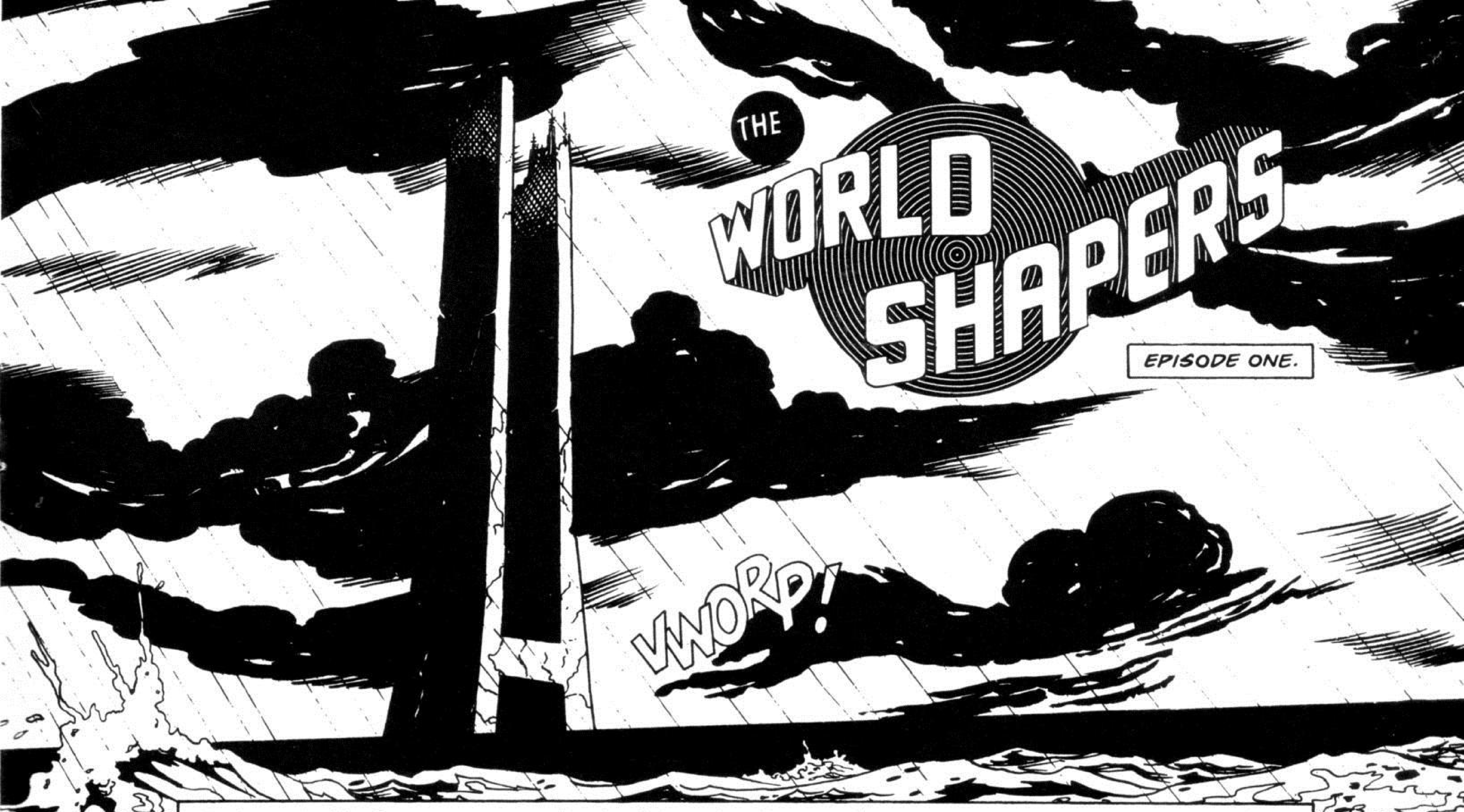
Many *Doctor Who* goodies, including those Sevans Models construction kits (I am allowed to say that aren't I?) are available from the large BBC Supershop just around the corner, though this year you won't be able to have your photograph taken with the Daleks and Cybermen, as all the free standing props have been returned to TV Centre for a much needed overhaul.

What more can I say except that Longleat has a lot more to offer besides *Doctor Who*. Admission to the Exhibition alone is fifty pence; however two day passes are available, priced at £7 each for Adults and £4 for children, allowing you free entry to the Safari Park, Boat and Train rides, Vehicle and Bygone collections and the very best and largest garden maze I've ever seen or spent three-quarters-of-an-hour trying to get out of! ◆

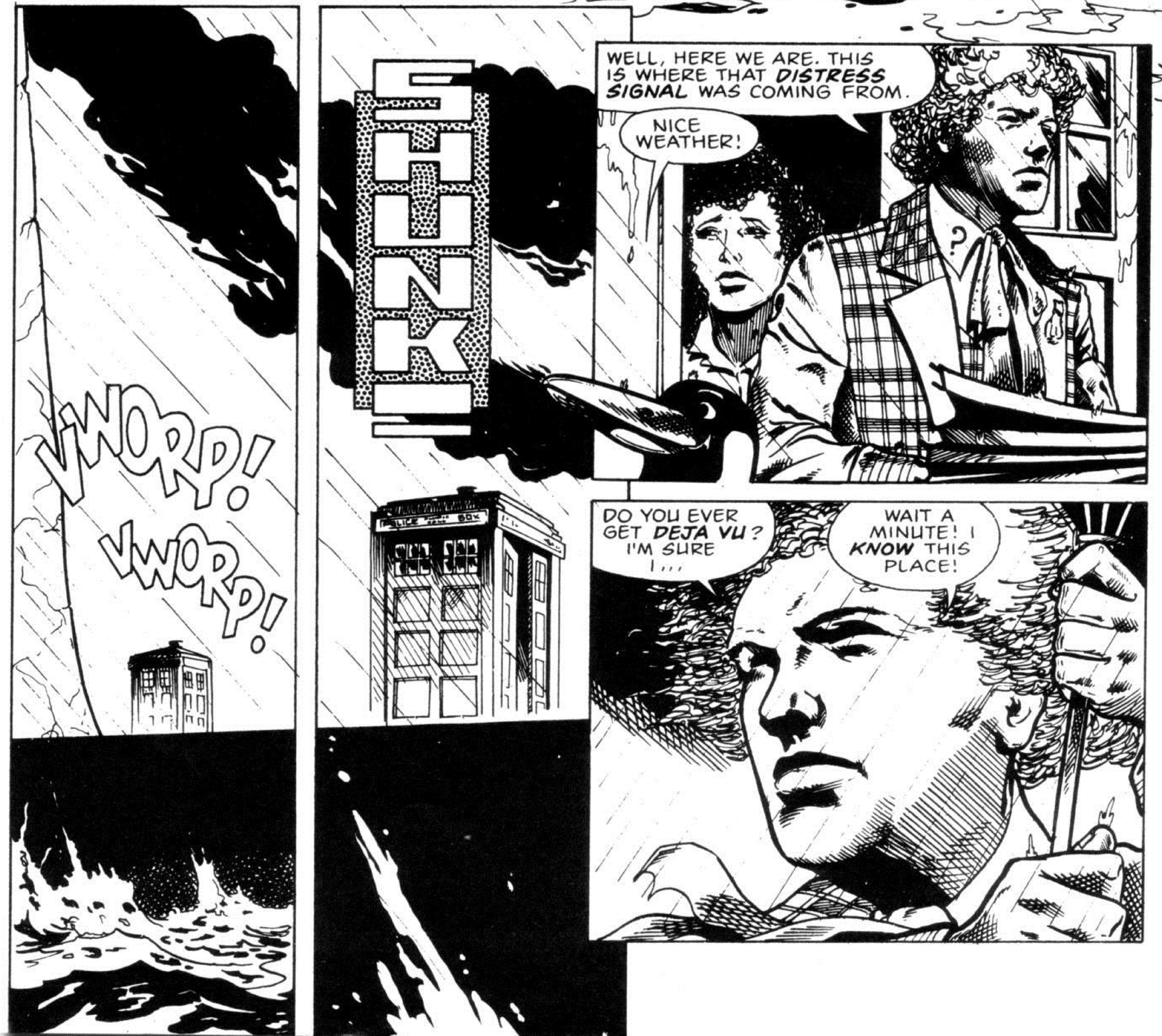
The Exhibition, situated just outside Warminster, Wiltshire, is open from 10am till 6pm every day of the week, from now until November 2nd.

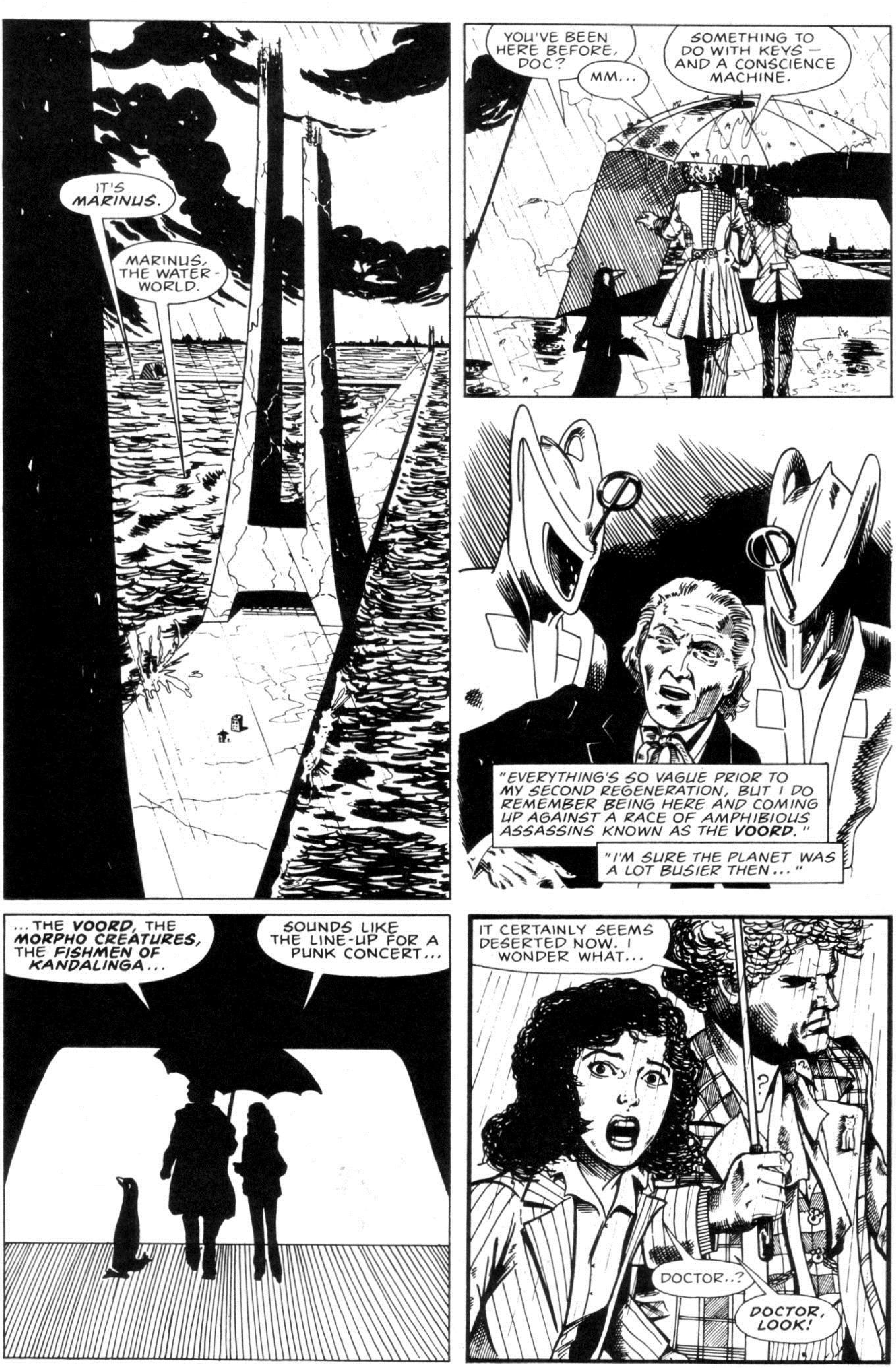
THE WORLD SHAPERS

EPISODE ONE.

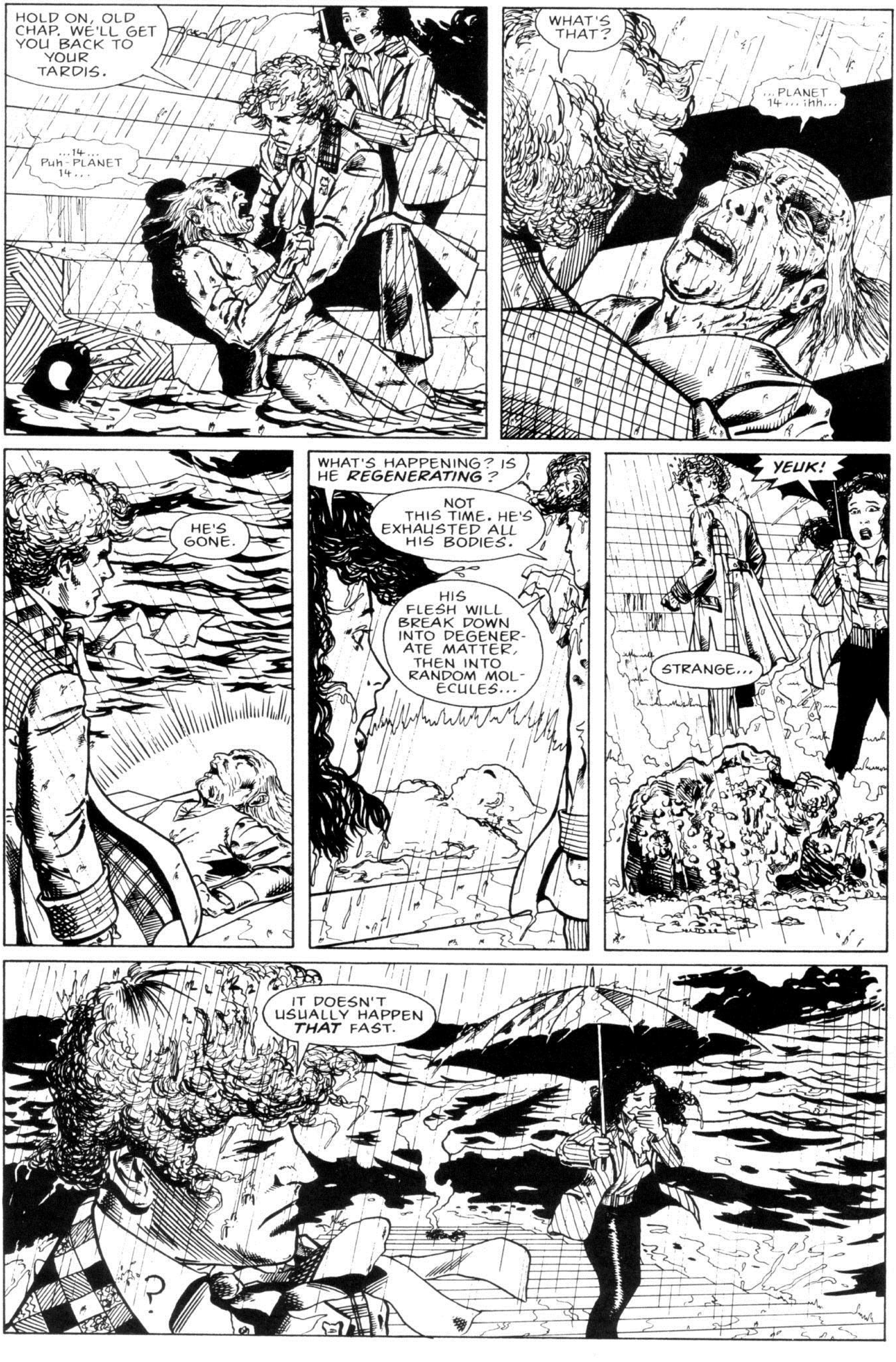


GRANT MORRISON SCRIPT • **JOHN RIDGWAY** PENCILS • **TIM PERKINS** INKS • **RICHARD S.** LETTERS • **SHEILA CRANNA** EDITOR


VWORP!
VWORP!
SHUNK!
POLICE BOX
WELL, HERE WE ARE. THIS IS WHERE THAT DISTRESS SIGNAL WAS COMING FROM.
NICE WEATHER!
DO YOU EVER GET DEJA VU? I'M SURE I...
WAIT A MINUTE! I KNOW THIS PLACE!

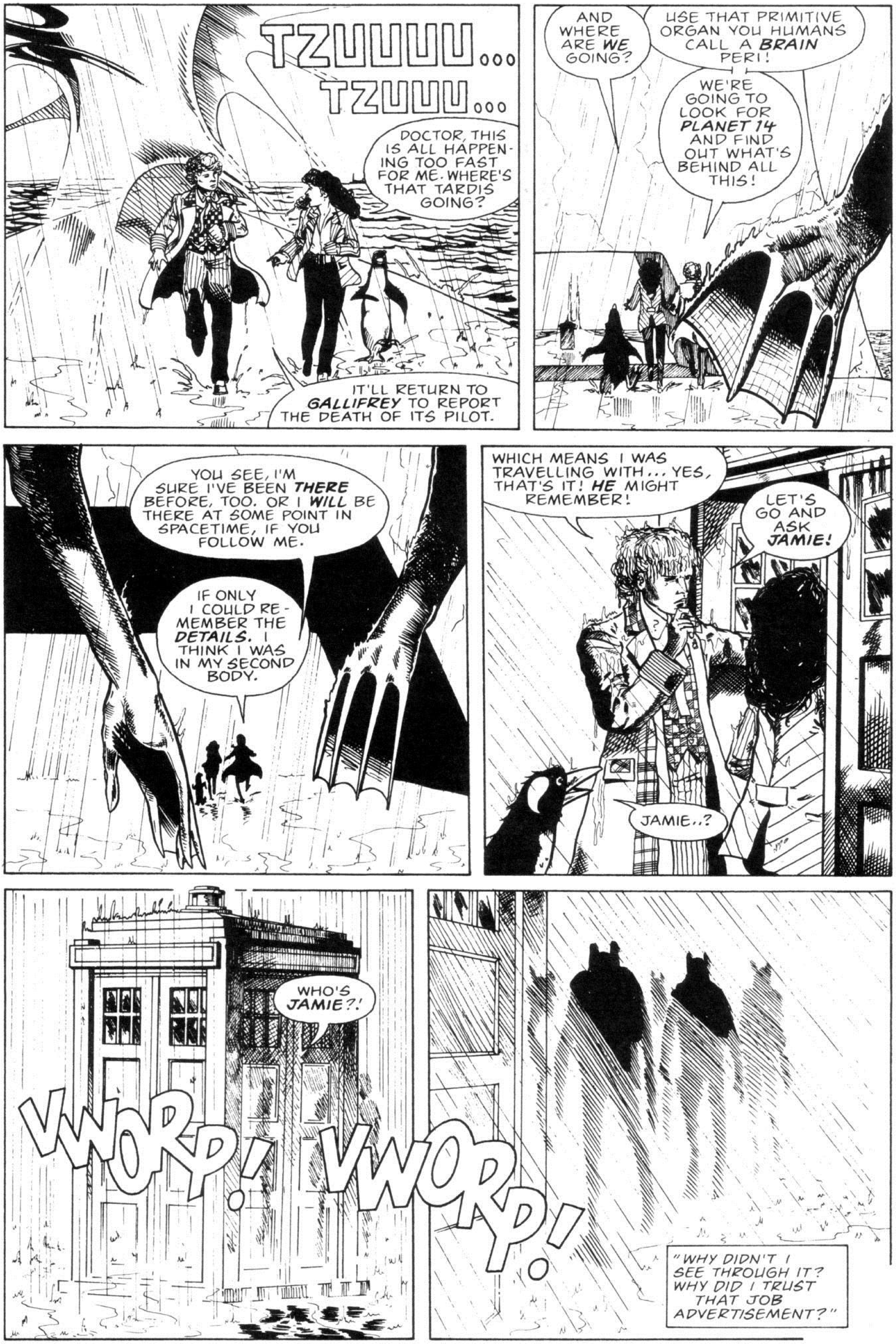

IT'S *MARINUS*.
MARINUS, THE WATER-WORLD.
YOU'VE BEEN HERE BEFORE, DOC?
MM...
SOMETHING TO DO WITH KEYS — AND A CONSCIENCE MACHINE.
"*EVERYTHING'S SO VAGUE PRIOR TO MY SECOND REGENERATION, BUT I DO REMEMBER BEING HERE AND COMING UP AGAINST A RACE OF AMPHIBIOUS ASSASSINS KNOWN AS THE **VOORD**.*"
"*I'M SURE THE PLANET WAS A LOT BUSIER THEN...*"
...THE **VOORD**, THE **MORPHO CREATURES**, THE **FISHMEN OF KANDALINGA**...
SOUNDS LIKE THE LINE-UP FOR A PUNK CONCERT...
IT CERTAINLY SEEMS DESERTED NOW. I WONDER WHAT...
DOCTOR..?
DOCTOR, LOOK!

Oh, DON'T WORRY ABOUT THAT, PERI.
IT'S JUST A **TARDIS**.
THAT'S A TARDIS?
I THINK WE CAN SAFELY ASSUME WE'VE FOUND THE SOURCE OF THE DISTRESS CALL.
UH, DOC, WHILE WE'RE ON THE SUBJECT OF DISTRESS...
I THINK YOU'D BETTER TAKE A LOOK DOWN HERE.
WE'VE GOT A TIME LORD IN TROUBLE!


HOLD ON, OLD CHAP. WE'LL GET YOU BACK TO YOUR TARDIS.
...14... Puh-PLANET 14...
WHAT'S THAT?
...PLANET 14...ihh...
HE'S GONE.
WHAT'S HAPPENING? IS HE *REGENERATING*?
NOT THIS TIME. HE'S EXHAUSTED ALL HIS BODIES.
HIS FLESH WILL BREAK DOWN INTO DEGENERATE MATTER, THEN INTO RANDOM MOLECULES...
YEUK!
STRANGE...
IT DOESN'T USUALLY HAPPEN *THAT* FAST.

WHAT ARE WE GOING TO DO NOW?
WELL, I DON'T KNOW ABOUT YOU, BUT I WANT A WORD WITH HIS TARDIS.
THERE'S MORE TO THIS THAN MEETS THE EYE.
THIS LOOKS SUSPICIOUSLY LIKE BREAKING AND ENTERING.
I WON'T TELL ANYONE IF YOU WON'T. BESIDES, THIS IS HOW I GOT MY **OWN** TARDIS.
AH! THERE. COME ON. MIND THE ***PSYCHOSCULPTURE***.
DOCTOR, THIS IS AMAZING! Oh, IT'S ***BEAUTIFUL!***
RUBBISH! IT'S GAUDY AND OSTENTATIOUS. TYPICAL NEW MODEL.
DO I NEED TO SEE A PSYCHIATRIST, OR CAN I REALLY HEAR **WHISPERING**?
THAT'S ***CONVERSATION,*** FROBISHER. IT ALWAYS HAPPENS WHEN TWO TARDISES GET TOGETHER. THEY'RE TERRIBLE GOSSIPS ONCE THEY GET STARTED.
YOU JUST HAVE TO BE ***FIRM.***
SHUT UP AND PAY ATTENTION!
THAT'S BETTER.
NOW, WHAT EXACTLY WAS YOUR MISSION HERE?

WE WERE SENT BY THE GALLIFREYAN HIGH COUNCIL, FOLLOWING EVIDENCE OF VIOLENT TEMPORAL DISTURBANCES IN THIS SPACETIME LOCUS.
I SEE. AND WHAT WAS THE NATURE OF THESE 'DISTURBANCES'?
SPORADIC PULSES OF ACCELERATED TEMPORAL PROGRESSION.
FROBISHER! WHERE DID ALL THOSE **FEATHERS** COME FROM?
WHAT? Oh, I DON'T USUALLY **MOULT** SO BADLY.
I DON'T KNOW WHAT YOU'RE LAUGHING ABOUT. HAVE YOU SEEN YOUR HAIR?
WHAT?
It's long! And my... fingernails...
WHAT'S HAPPENING TO ME?
DOCTOR, LOOK AT US! WHAT'S GOING ON?
ACCELERATED TEMPORAL PROGRESSION.
SOMEHOW TIME'S BEEN SPEEDED UP ON MARINUS. IT'S DANGEROUS TO STAY OUT IN THE OPEN FOR TOO LONG. COME ON! BACK TO THE TARDIS! **CHOP-CHOP!**
YOU MEAN I DON'T KNOW WHAT **AGE** I AM NOW?


TZUUUU...
TZUUU...
DOCTOR, THIS IS ALL HAPPENING TOO FAST FOR ME. WHERE'S THAT TARDIS GOING?
IT'LL RETURN TO GALLIFREY TO REPORT THE DEATH OF ITS PILOT.
AND WHERE ARE WE GOING?
USE THAT PRIMITIVE ORGAN YOU HUMANS CALL A BRAIN PERI!
WE'RE GOING TO LOOK FOR PLANET 14 AND FIND OUT WHAT'S BEHIND ALL THIS!
YOU SEE, I'M SURE I'VE BEEN THERE BEFORE, TOO. OR I WILL BE THERE AT SOME POINT IN SPACETIME, IF YOU FOLLOW ME.
IF ONLY I COULD REMEMBER THE DETAILS. I THINK I WAS IN MY SECOND BODY.
WHICH MEANS I WAS TRAVELLING WITH... YES, THAT'S IT! HE MIGHT REMEMBER!
LET'S GO AND ASK JAMIE!
JAMIE..?
WHO'S JAMIE?!
VWORP! VWORP!
"WHY DIDN'T I SEE THROUGH IT? WHY DID I TRUST THAT JOB ADVERTISEMENT?"

'BUILDING A BETTER WORLD' THEY SAID.
'TRAVEL, EXCITEMENT, ACHIEVEMENT,' THEY SAID.
WELL, AT LEAST IT'S TRUE ABOUT THE TRAVEL, MAXILLA...
SIX GYRES IN INFRASPACE, PUNCTUATED BY LANDFALLS ON A FEW SCABBY MUDBALLS..?
IT'S NOT REALLY WHAT YOU'D CALL SIGHTSEEING, IS IT?
AS LONG AS I GET PAID, I DON'T CARE WHAT I DO.
THAT'S YOUR TROUBLE, DEEDRUN – NO AMBITION! I DON'T WANT TO SPEND THE REST OF MY LIFE REPAIRING WORLDSHAPER MACHINES!
LOOK ON THE LIGHT SIDE, MAXILLA – ONLY TWO MORE PLANETS TO GO AND THEN WE HEAD FOR HOME.
REALLY? ONLY TWO MORE? SO WHAT WAS THAT LAST ONE, THEN?
THAT WAS PLANET 13.
THE LAST ONE WAS PLANET 13.
TO BE CONTINUED!

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ARCHIVES

SNAKEDANCE

First shown: Jan 1983

EPISODE ONE

Sitting alone on a bleak hillside is an old man. This is Dojjen, one of the snakedancers. In the TARDIS, Nyssa is trying to draw the Doctor's attention to her new outfit, but the Time Lord is pre-occupied by the fact that they aren't where they were supposed to be. They are on the planet Manussa. The Doctor remembers that it was Tegan who set the co-ordinates.

Tegan is dreaming. In her dream, she is drawn inexorably towards a giant, yawning cave mouth. She looks down to see a huge and strangely animated snake skull looming towards her. She screams and wakes with a start.

In an ornate room on the planet Manussa, a bored looking young man relaxes on a couch, examining an elaborate statue of a snake. The Doctor is meanwhile questioning Tegan about the details of her dream. She has had it before, but only the fear, not the images, remain with her.

Lon's mother, the elegant Lady Tanha, is trying to persuade her son to take a more responsible attitude to his duties. However, the boy insists that the Ceremony of the Mara is all nonsense – the creature having been destroyed years ago. The current Director, Ambril, is also a bit of a bore – though his predecessor in the post genuinely believed that the Mara would return.

Dojjen waits, the blue crystal pendant around his neck glowing.

The Doctor fixes Tegan up with a hypnosis device to recall her dream. She is disconsolate, worrying that she is still possessed by the Mara from the world of the Kinda. The Lady Tanha is talking to her son about the snakedancers when Director Ambril enters. He is ready to show them some of the historical sights of their planet, but his enthusiasm is dulled by Lon's lack of interest.

Tegan is being forced into her dream, but she is very reluctant. Finally, the voice of the Mara comes from her lips saying, "Go away!" The market-place of Manussa, is bustling. Traders are plying their wares and one of the showmen, Dugdale, is trying to attract people into his side-show. He mistakes Lon for an ordinary civilian and is quickly put in his place, being forced to admit that all his side show has to offer is a series of distorting mirrors.

Ambril leads Lon and Tanha into the entrance of the cave seen in Tegan's dream. In a corner of the market-place, the Doctor, Nyssa and Tegan leave the TARDIS. Tegan is fitted with a device to exclude all outside sound *and* prevent dreaming – Nyssa is to act as her ears.

Lon is more interested in the cave's echo than in its history. The Doctor leads the way to the cave system. Ambril assures Lon that he thinks the Legend of the Return is superstitious nonsense. The Doctor's party arrive at the cave mouth, and Tegan instinctively pulls back. Inside Ambril dismisses the opinions of his predecessor Dojjen and leads his group into the Chamber of the Mara.

The Doctor goes in alone, leaving the terrified Tegan in Nyssa's care. Ambril points out a carving of the Mara with a socket where the Great Crystal should be – a jewel now in his care. The Doctor appears and says the legend of the Return is not just a story. Outside the cave, a hawker tries to interest the girls in some souvenir snakes, but on seeing them Tegan is terrified and runs off. Nyssa follows. Lon insists that the Doctor should be allowed his say in spite of everyone else thinking him mad.

Nyssa loses Tegan, who faints in the market-place. The Doctor meanwhile is explaining that the Mara exists as a force in Tegan's mind, but on returning to the cave mouth can only show Lon an apologetic, worried Nyssa. They return to the TARDIS in despair, not knowing what will happen if Tegan removes the device to prevent dreaming.

Tegan comes to in a fortune teller's booth. The latter removes the device and Tegan can no longer remember why she had to keep it on. The girl is drawn to the crystal ball. In the Mara's voice she instructs the woman to look now and the ball shows the snake skull looming. The fortune teller screams and the ball shatters into a million pieces.

EPISODE TWO

Tegan leaves the fortune teller distraught. The Doctor says he will try Ambril once more and see if he will help, while Nyssa can look for Tegan. She finds her in the market-place, exultant at the horror she caused the fortune teller. Nyssa is shocked by this and then by Tegan's relapsing into fear. Within seconds she is speaking once more as the Mara, ordering Nyssa to leave her alone and rushing off into the crowd.

Chela, Ambril's assistant, introduces the Doctor, who says the Ceremony of the Mara, due to be held the following day, must be called off. He is not taken seriously, but Chela picks up on the mention of the dream, and says that according to the legend, the Mara will return in a dream to regain its power over men's minds when they meet in the Great Crystal. The Doctor is shown out.

Tegan is hiding from Nyssa and as soon as she has gone, she enters Dugdale's Hall of Mirrors. Nyssa goes to the Fortune Teller's booth and picks up the anti-dreaming device.

Tegan looks in the mirrors and then finds she faces not a reflection of herself but of the Mara – a snake's skull attached to her body. The voice of the Mara commands the girl to look at it and when she does, enters her mind, leaving the mark of the snake on her arm. The possessed Tegan smiles.

Chela runs after the Doctor with a crystal pendant, like Dojjen's, telling the Doctor that it is referred to by the snakedancers as the Little Mind's Eye, while the Great Crystal is the Great Mind's Eye. He then disappears before saying who the snakedancers were. Dugdale returns to his booth and is terrified by the presence of the Mara in Tegan.

The Doctor and Nyssa meet up. Lon is bored and refuses to go out for dinner with his mother so she leaves without him. Back at the cave, the Doctor points to a series of lines running into the Great Crystal socket – lines he thinks are for the channelling of mental energy.

Dugdale appears at Lon's chamber, very embarrassed, saying he has been sent to fetch him. The Doctor takes Nyssa back to the TARDIS to try an experiment following on from the fact that the Great Crystal is supposedly the source of the Mara's power.

In Dugdale's booth, the Mara also takes possession of Lon through Tegan. A snake symbol appears on his arm. Tanha is being bored silly at Ambril's dinner party. Tegan and Lon leave the booth, followed by its miserable owner.

In the TARDIS, the Doctor manages to convert thought into energy via the Crystal – proving that with the massive powers of the Great Crystal, it could turn whatever is in people's minds into a physical reality! This way the Mara, via Tegan, will make itself re-occur. The Doctor leaves to warn Ambril.

Lon and Tegan lead the way into an inner chamber behind the cave wall. Dugdale is fascinated by the priceless antiquities around him – the means, Lon thinks, of obtaining the Great Crystal.

The Doctor bursts into Ambril's dinner party and warns that this is how the Mara will return, but he is simply carted off by guards. In the cave chamber only one problem remains – Dugdale. The jibbering showman is forced to face Lon and Tegan. To his amazement her eyes are glowing bright red. . .

EPISODE THREE

Chela brings the Doctor, now imprisoned in a cell, refreshment, and tells him he is to be kept there until the ceremony. Chela won't release him, but confirms that others shared the Time Lord's views – including Dojjen. Dugdale is immobilised in case he may be of further use, while through Tegan the Mara states that all that matters is getting the Great Crystal. Lon is despatched with this in mind, taking with him a jewelled goblet from the treasures around him. He arrives to find his mother inquisitive but he aggressively shrugs off her enquiries.

Nyssa is meanwhile making her way through the palace in search of the Doctor. Chela tells Ambril that their prisoner is a Doctor, but meets only with the Director's scorn. Tracing him by his voice, Nyssa locates the Doctor. Lon has changed and is wearing

gauntlets to cover his arms. He abruptly takes leave of his mother, clutching the goblet.

Ambril is reading contemptuously from Dojjen's journal, which states that the Mara lies within the Great Mind's Eye, a claim he dismisses as rubbish. At this Lon appears and asks for a private word. Chela leaves. Nyssa cannot release the Doctor – ironically, it is the very simplicity of the lock that is the problem.

Chela enters with Dojjen's manual, but he doesn't have the key to the cell, either. It is in Ambril's rooms. While the Doctor reads the journal, Nyssa sneaks off behind Chela's back. Ambril says he cannot show Lon the Great Crystal, as he is bound by the demands of his office. Then Lon brings out the goblet. Ambril becomes greedy at this and the prospect of more, and the boy offers to show the Director where he found them.

Chela informs the Doctor that this journal was completed just before Dojjen became one of the banned snakedancers, dancing a dance of purification to combat the return of the Mara. They were banned as the Federation reasoned that if the Mara didn't exist, then all that was left was a group dangerously experimenting with the powers of the mind.

Nyssa finds the key for the cell, but is caught by Tanha and her bodyguard. She tells the girl to come with her. Ambril impatiently awaits Lon in the market-place, watching a children's puppet display not unlike a Punch and Judy show, but featuring a devouring snake. Lon returns with two paper lanterns and leads the way off.

Dojjen believed the legend of the Mara so much he took self-exile in the hills. Chela uneasily states he was mad. At this point Tanha arrives with another prisoner – Nyssa. Lon insists that Ambril wear a blindfold, before leading the way into the cave system.

Chela ushers Tanha back to Ambril's room – the Lady was in search of her son and Chela tells her that he was there discussing business with the Director. Lon takes Ambril into the chamber. At first he is absorbed in the delights of newfound treasure. Then he sees the hypnotised Dugdale and becomes more and more frightened, especially at Tegan's repeated demand for the Great Crystal to be used in the Ceremony and for the Doctor to be killed. His hope that this is all an elaborate hoax is destroyed when Lon starts to smash the antiquities. Ambril submits. . .

The Doctor and Nyssa discover that the Manussans must have brought the Mara into being themselves, hundreds of years before when they were capable of making the Crystals which then combined to bring all the evil in their minds into being and destroyed their civilisation.

Lon leads a distracted Ambril from the cave, while within Tegan taunts Dugdale by making the snake on her arm assume real life. Dojjen is concentrating harder now, his Crystal glowing bright. Lon returns to his mother with Ambril, while the Doctor tells Nyssa he thinks Chela will help them.

As soon as Chela hears Lon's plans to use the Great Crystal in the ceremony he does just this and steals off with the cell key. The alarm is soon raised, however and the Doctor, Nyssa and Chela are quickly cornered. Lon appears and orders the guards to kill them. Nyssa screams. . .

EPISODE FOUR

Tanha appears and stops the potential slaughter. In the streets of Manussa, a carnival atmosphere anticipates the Ceremony, while back in Ambril's room, the Doctor argues against the use of the Crystal in the celebrations. The Doctor quickly realises that Lon is under the Mara's control, but his confrontation with her son angers Tanha, who orders them taken away.

Lon, however, wants to savour his triumph by giving the vanquished a quick glimpse of the Great Crystal. Moving quickly, the trio escape, but Lon is secure in the knowledge that he still has the Crystal. The Doctor leads the way – they are to find Tegan – and explains that though Lon is infected by the Mara, quite a lot of his own personality still survives.

The snake around Tegan's arm is growing larger, to Dugdale's profound horror. A search is organised for the captives, but Lon is not concerned. Tanha, though, is worried there is something wrong with his arm. The Doctor is drawn into the local festivities by the appearance of what Chela calls an Attendant Demon – to whom the Doctor has to forfeit a coin or else be drenched in water. Chela pays and the Doctor announces a change of plan – they are going to look for Dojjen.

Lon angrily storms off infuriated by

his puzzled mother's enquiries. While a giant ceremonial snake is carried through the crowds, a real one grows stronger on Tegan's arm. The Doctor, Chela and Nyssa struggle up the rockface above the Cave of the Snake.

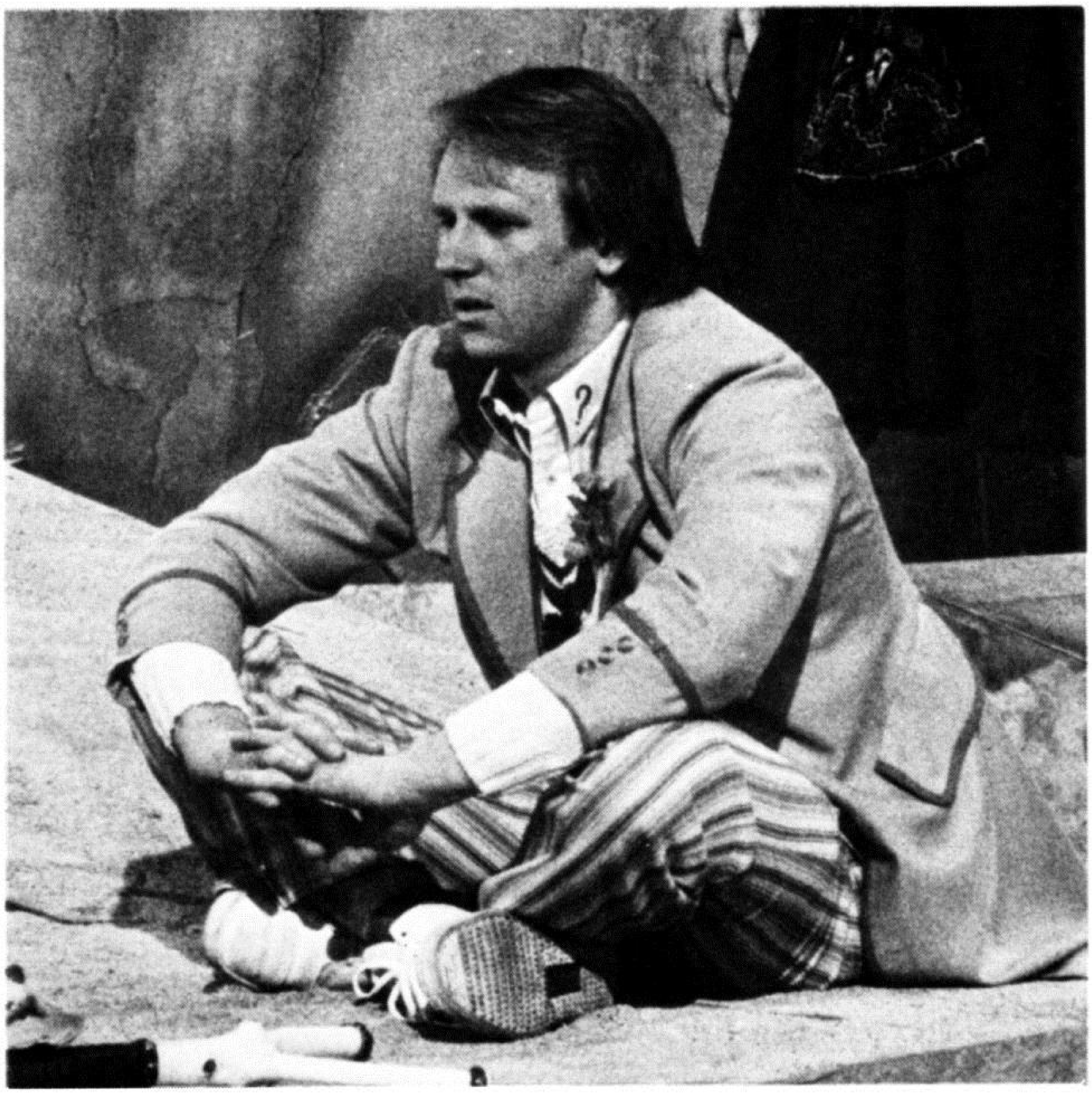
Ambril arrives with Lon's costume for the ceremony and the boy disappears to change along with the Great Crystal. The Doctor and the others sit in a clearing and using their Crystal, attempt to establish a mental link with Dojjen. Lon re-appears in costume, to Ambril and Tanha's admiration. After an initial lack of response, Nyssa spots Dojjen.

Meanwhile the festivities continue in full swing. The Doctor and Dojjen sit cross-legged opposite each other. Dojjen produces a snake which bites into his arm and the Doctor lets another do the same to his. The voice of Dojjen speaks in his head, telling him to abandon his fear and find the still point in himself – where the Mara can be defeated. Lon, Ambril and Tanha are ready in the chamber and the Ceremony is set to begin as crowds joyfully enter the cave.

The Doctor returns to the normal world and leads the way off, after bowing to Dojjen. The Ceremony is now in full swing – and Lon is acting his centre stage part according to centuries of tradition. The Doctor and company arrive in the cave, but the way in is guarded. Lon now grows deride it, appalling all present.

The guard sees the trio and follows them, getting knocked down by Chela. They rush in as the cave wall opens and Tegan appears with her writhing snake. Lon is about to place the Great Crystal in its socket when the Doctor arrives. It is placed and the whole place begins to succumb to the Mara's will, allowing its Becoming. All except the Doctor, who remembers Dojjen's advice about the still point.

He faces his fear and intensifies the challenge to the Mara through the Crystal. The possessed Dugdale, Tegan and Lon prove no match for this mental battle and the Time Lord forces the Great Crystal from its socket. It is over – and the snake collapses in a decaying heap. On the mountainside, Dojjen leaves content, while in the cave, the Doctor reassures the trembling but back to normal Tegan that the Mara is finally dead.



SNAKEDANCE starred **Peter Davison, Janet Fielding** and **Sarah Sutton** with **John Carson** as Ambril and **Martin Clunes** as Lon.

fact file

THE ORIGINS

Snakedance was the first story to be recorded for Peter Davison's second season, a decision that was largely to do with the time of year. As this was to be produced entirely within the studio, it was sensible to slot it in the March/April period, when the weather is unpredictable.

The story itself was the result of script-editor Eric Saward's desire to delve further into the concept of the Mara, which had first been commissioned from writer Christopher Bailey some two years before. This commission – from ex-editor Christopher H. Bidmead – resulted in *Kinda,* a great success.

Saward not only wanted something of the more recent past to bring back in this anniversary season (thus fulfilling producer John Nathan-Turner's promise to have something old in each story) but also liked the idea of expanding the character of Tegan.

The scripts were duly commissioned, and proved a lot more manageable than those of the previous Mara story. For a start, Christopher Bailey was now more used to the process of writing for television and a couple of important lessons had been learnt from the previous story – namely, that the snake couldn't be made such a physical manifestation this time (as this just wasn't convincing) and that the script would have to be tighter, as *Kinda* had overrun badly, with some episodes over six minutes too long.

This fitted in with director Fiona Cumming's strongly held belief that what you don't see is more frightening than what you do. Timing was still a bit out, however – the final episode overran quite badly, and so the ending appeared rather rushed. But apart from that, this was acknowledged to be a mature and sophisticated piece of writing, which is apparently why it attracted such a good cast.

THE CAST

As Ambril, Fiona Cumming cast John Carson, and as Tanha, she cast Colette O'Neill. Both were stage and screen veterans, and had worked with each other before. Preston Lockwood, later a regular in *Tenko,* was enticed into a very small but key part after meeting the director for lunch (see our forthcoming interview with Fiona Cumming).

Young talent was much in evidence, too – Martin Clunes, who has since starred in the BBC sitcom *No Place Like Home,* was cast as the spoilt brat, Lon, and Jonathan Morris as Chela (to be followed by his success in the Douglas Camfield-directed *Beau Geste).*

Added to this line-up was Elisabeth Sladen's husband Brian Miller as Dugdale. Miller later returned to provide Dalek voices in the following season's *Resurrection of the Daleks.* With a cast like this, not a lot could go wrong, except in terms of production visuals and this was the shakiest aspect of *Snakedance.*

Manussa was supposed to be a colourful civilisation with a great deal of history. The only problem with this was that *Snakedance* was one of the lowest budgeted stories of the season, as trips to Amsterdam, and the heavy cost of both *Mawdryn Undead* and the later abandoned Dalek story had to be anticipated and taken into account.

Luckily, the designer was a very talented man called Jan Spocynzki, who cobbled his sets together while making the whole production look very expensive. One of the most impressive sets he actually borrowed from the *Song For Europe* studio, whilst he designed all the cave sets to be inter-locking and thus highly economical. Costumes latched onto a similar idea and many of the clothes came from previous BBC drama and entertainment productions.

THE COSTUMES

The colourful side of the costumes was emphasised by the design of a new outfit for Sarah Sutton's Nyssa. This was in line with the producer's response to many fans, who had written in to complain of the uniform look adopted by the female companions the season before.

Tegan's new costume would make its screen debut in *Arc of Infinity,* but was designed first for this story. The contrast was deliberate – bright, clashing colours for Nyssa and a very severe and simple white design for Tegan.

The production went to the BBC's own Ealing studios for a couple of days' filming in March, where all the scenes featuring Dojjen were shot. These sets were then transported to Television Centre for the studio sequences. Considerable care was taken with the extras, to make sure that they genuinely seemed a part of a planet with its own well developed culture, rather than a confused bunch of bit part players, and this paid off in the tightly choreographed Ceremony scenes.

The snake was achieved partly through CSO and partly in the form of an inflatable prop, which could be made to grow. Time was, as usual, at a premium in the taping of these sequences, and special effects for the story were deliberately devised to be as effective but as simple as possible – good examples being the fitting of a fish-eye lens on the camera for Tegan's dream excluded scenes and the traditional CSO for the snake skull scenes in the Hall of Mirrors.

Snakedance was completed by May, 1982 and then spent the following months on the shelf until its broadcast in the following January. As soon as work was completed, director Fiona Cumming received the commission to direct *Enlightenment.* The script was novelised for Target Books by Terrance Dicks and the story is regarded as one of the best of its year.

Richard Marson.

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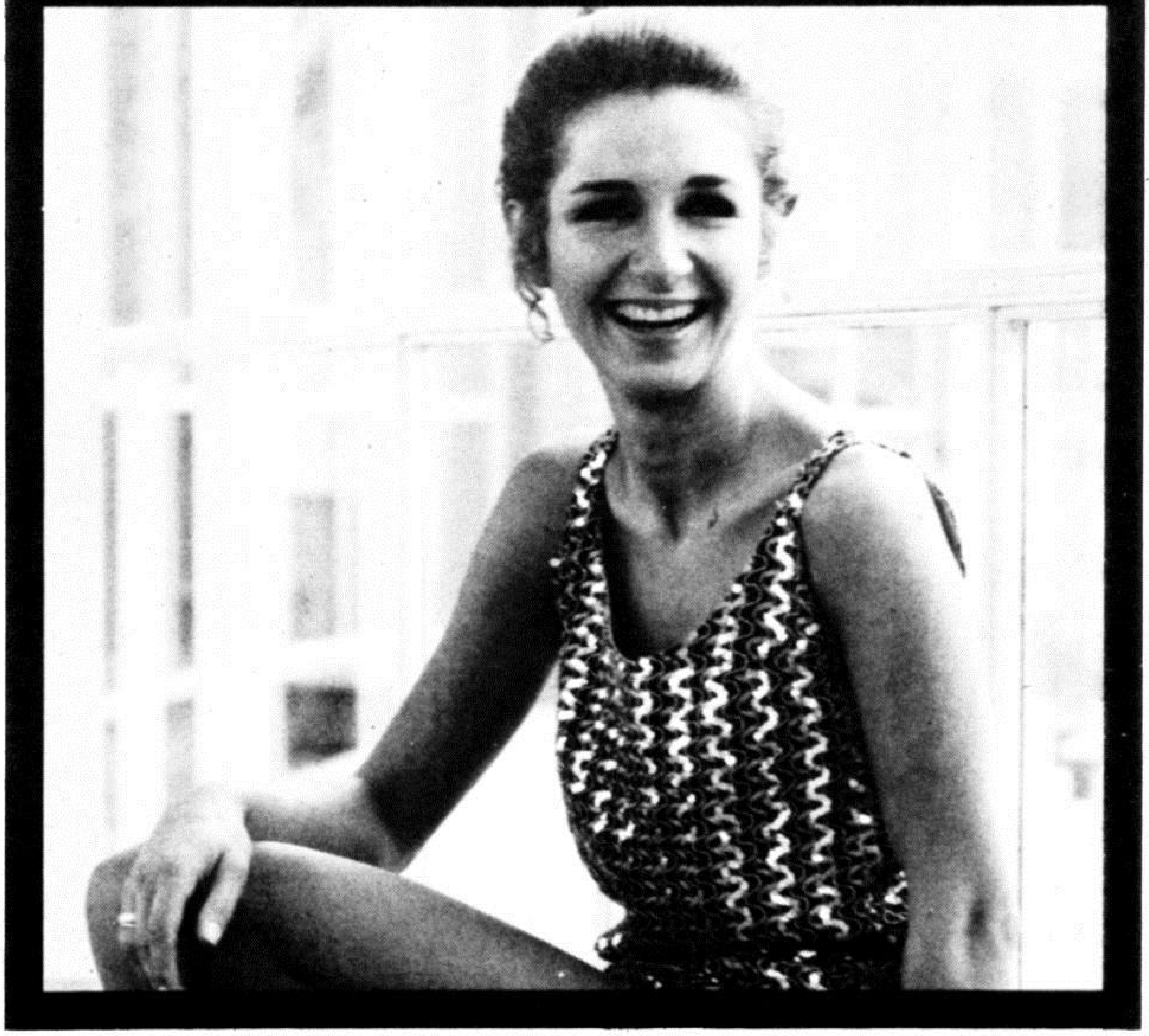
Travelling Companions

Liz Shaw was not only with the Doctor for a very short space of time, but was also one of the few companions who did not take a trip in the TARDIS. She joined the Third Doctor during his early time in exile on Earth. By Richard Marson.



Liz was the creation of producer Derrick Sherwin and to a lesser extent his script-editor Terrance Dicks. Sherwin wanted a companion who would be more in the mould of *The Avengers* girls – or rather women. The one thing he didn't want was an adolescent or a teenager, the staple of *Doctor Who* girls in the Sixties.

The invitations to agents specified someone who could be strong but sexy and look good in a mini-skirt. The actress who got the part, Caroline John, certainly filled both roles, helping to win herself extra attention in the *Who* production office by sending in a photo of herself clad in the shortest of skirts, an attire out of character by all accounts.

However, it did the trick and helped win her the part. Bolstered by years of work with the prestigious National Theatre Company, Caroline John was quite a casting inspiration for this part. Very much in the mould of the English rose, Liz was a very together, very modern lady, with a natural self-assurance that could be either maddening or reassuring, depending on your point of view.

In her first appearance in *Spearhead From Space*, the Brigadier found it well nigh impossible to break through the veneer of scientific cynicism that Liz had built up, when he was trying to explain the fantastic purpose of U.N.I.T. But once she was convinced, Liz didn't turn a hair, taking on her new role with great professional ability and a detachment that helped her to deal with her first encounter with a newly regenerated and understandably erratic Doctor.

One always got the impression that while Liz tried hard not to approve of the Doctor – and especially of his vagueness – she couldn't help liking him. Although she wasn't on his level in terms of scientific ability, she was, after all, a very bright lady who couldn't have failed to recognise that the Doctor had a vast and fascinating wealth of knowledge.

For the first time, too, the Doctor had someone whom he could look upon, if not quite as an equal, at least as someone with a better trained mind than most humans and a greater capacity for scientific understanding.

In the course of their brief time together, Liz and the Doctor formed a highly successful working relationship. She was a great help to him in his endless task of trying to repair the TARDIS.

Liz had an action-packed time on the programme. From dealing with the terrors of the Autons, and the exhilaration of helping to destroy the Nestene-inspired monstrosities, she was privileged to help in the encounter with the race that had actually ruled Earth long before the existence of her own species – the Silurians. Her first meeting with one of them was more than a little terrifying, occurring as it did out on the moors, in the barn of a sinister farmhouse.

This was at the peak of the U.N.I.T. era and Liz was forever striding through gleaming scientific establishments alongside the Doctor's commanding figure. They made a very convincing and sophisticated couple, especially in later episodes when, naturally enough, their relationship became better defined.

In *The Ambassadors of Death*, Liz was the subject of one of the most thrilling of that year's cliffhangers, being pursued in Bessie and then chased along a raging weir. The end of the episode, with Liz poised to hurtle into the torrents below, was very tense, and extremely well filmed.

Caroline John most enjoyed making her last story and looking at it, one can easily see why. *Inferno* was one of the most intelligent pieces of padding in the show's history, with its inclusion of an alternative world plot that had all the show's regulars playing darker sides of their normal selves. Liz became Section Leader Elizabeth Shaw, a character who was just as precise as her counterpart but far more ruthless and tough.

Liz was by no means a character who took the backseat easily, but in her alternative world incarnation, she was a positive tiger. The actress's relish in being able to play this to the hilt is very evident and it's a bonus to see a *Doctor Who* girl given a chance to expand beyond the normal mould. Ironically, in the normal world side of the plot, Liz was still there largely to run around after the Doctor and contribute the odd knowing line.

It was a very moving moment when Section Leader Shaw shot the Brigade Leader and the Doctor had to let her face her horrible death alone.

Liz Shaw's last appearance was chuckling at the Doctor and Brigadier's quirky relationship, which finished the season that many thought would be *Doctor Who*'s last. She was replaced because the incoming producer hadn't liked the character's on-screen competition with the Doctor, finding her too adult for the show. This was a great shame considering not only Caroline John's talent, but the depth and potential of her screen character, which could have been further explored. ◆

FORUM Scientific Error

Reader Stephen Bell debates . . .

Science-fiction films and television series are not noted for their scientific accuracy. Some would argue that this does not matter; the story is the thing, and accuracy should be left to the non-fiction science books. Others go to the opposite extreme, and claim that only someone with a degree in physics or astronomy is qualified to write science-fiction.

As usual, the reasonable position lies somewhere between the two opposites. A certain amount of dramatic licence should be permitted, while something which is blatantly impossible can wreck a story completely.

How do you decide which inaccuracies are permissible, and which are not? Consider the problem faced by Stanley Kubrick and Arthur C. Clarke with *2001: A Space Odyssey*. It was known that from the surface of the Moon, no stars are visible to the naked eye, because the lunar surface and rocks emit such a stark glare that the human eye will contract and be unable to see anything in the sky except inky blackness. Nevertheless, Kubrick and Clarke justifiably decided to show stars in the lunar sky, because audiences would have been mystified if they had not.

So where does *Doctor Who* stand? Time travel may well be impossible, but it has always been an acceptable science-fiction concept. Once you accept that the TARDIS can land in any time and place, almost any imaginary planet and species can be made acceptable, and the scriptwriter doesn't usually have to worry much about a basic knowledge of astronomy and physics. However, there are occasions when it is needed; and on these occasions, *Doctor Who* often trips up badly.

FALLACIES

Before looking at specific stories, let's consider a few generalities. One particular matter which, even now, some SF continues to perpetrate, is that silly old myth that a human being exposed to the vacuum of space will explode violently. On more than one occasion this notion has been given credence in *Doctor Who,* most recently by Turlough in *Enlightenment.*

Wherever this idea originated, it is a complete fallacy. A human being exposed to the vacuum of space would *not* explode – not unless the inside of a man's body and head contained nothing but air, which is clearly not the case. The human body is quite tough, and although it does have some air cavities, it is mostly incompressible liquid.

To *Doctor Who*'s credit, on three occasions when the programme has shown someone exposed to the vacuum of space (Katarina in *The Dalek Masterplan,* Varan in *The Mutants* and the Doctor in *Four To Doomsday*), they got it right – they did not explode. Of course, a human in a vacuum would soon die from lack of oxygen, but that is an entirely separate matter.

Doctor Who is usually on firm ground when the Doctor is helping to solve a local problem on a single planet; however, scripts which call for him to solve a threat to the entire Universe just do not convince. After all, the known Universe is reckoned to be some 20 billion light-years in diameter. It's difficult to believe anything could pose a threat to all that. In fact the usage of the words 'universe' and 'galaxy' is very sloppy and careless in *Doctor Who.*

The Universe is the whole of creation, so to talk about other universes beyond ours is meaningless. A galaxy is a huge system of stars, and the distance separating one galaxy from another is usually several million light-years. To talk of beings 'from another galaxy' is therefore stretching credulity a little too much. After all, our Galaxy alone is 100,000 light-years in diameter and may contain as many as 250 billion stars. That's quite enough to encompass all the planets and races in *Doctor Who,* which should really refer to aliens as being "from another Solar System".

These may seem trivial points, and I admit that it's not very likely that any viewer has been much misled by the rather careless use of these words. But now let's look at some real blunders.

THE TWIN DILEMMA

It seems to be generally agreed that *The Twin Dilemma,* Colin Baker's debut story, can be summed up as follows: good Doctor, shame about the plot. In the final episode we learned that Mestor was planning to move two smaller outer planets into the same orbit as that of his own planet, Joconda. The Doctor points out that because they are smaller, their orbit would rapidly decay and they'd crash into the sun – "a matter of simple physics."

Well now, hang on a minute (as Tegan would have said). Is that true? Why should they crash into the sun, just because they're smaller than Joconda? The Moon is smaller than Earth but shares the same orbit, and I haven't heard any reports of it being on a collision course with the Sun lately.

Let's look at the relevant piece of physics, which is Kepler's Third Law of Planetary Motion. This states that the cube of a planet's distance from the Sun is proportional to the square of its period of revolution round the Sun. As a result, the closer the planet is to a star, the faster it has to move to be in a stable orbit. That's why, in our Solar System, Mercury has the fastest orbital speed and Pluto the slowest. It has nothing to do with the size of the planet.

In *The Twin Dilemma,* to move the two outer planets into the same orbit as Joconda, they would have to be given the same orbital speed as Joconda. If this could be achieved, they would then stay in that orbit. There would be no reason for them to crash into the Sun. And even if they did, it is nonsense to suggest that two small planets would cause the Sun to explode. The star would simply vapourise them.

We've shown, then, that Mestor's method was nonsense. Still, just

in Doctor Who

supposing that he had devised a workable way of making the Jocondan sun explode. What was his purpose? The explosion, we are told, would scatter his eggs through space to infest the Universe. It is doubtful whether even Mestor's heat-resistant eggs could withstand the temperatures of a supernova, and even if they did, they would take thousands of years to reach other solar systems. Hardly a credible invasion plan.

PYRAMIDS OF MARS

In this story we learn that Sutekh has been held prisoner beneath a pyramid for 7000 years, paralysed by a forcefield controlled by a signal from the planet Mars. At the end of the story the Eye of Horus emitting the signal is destroyed, but the Doctor has time to stop Sutekh, because the signal took two minutes to travel from Mars to Earth, and Sutekh was therefore still a prisoner for two minutes after the Eye was destroyed.

Although an excellent story, was it feasible? Could a signal from Mars maintain a forcefield in a single location on Earth for 7000 years? Mars and Earth are continuously changing their relative positions. There are times when the two planets are on opposite sides of the Sun. Moreover, Mars has a rotation period similar to Earth's, so for every 12 hours of each Martian day, the Eye of Horus must have been pointing away from Earth. How could the control over Sutekh be maintained?

The only possible explanation is that the Osirians put relay satellites in orbit around both Mars and Earth, so that even when the Eye of Horus was facing away from Earth, its signal would still be sent there. But what about when the two planets were on opposite sides of the Sun? We are forced to conclude that there were more relay satellites in independent orbit around the Sun, between the orbits of Earth and Mars.

Subjected to this kind of analysis, *Pyramids of Mars* loses a great deal of credibility. The distance between the two planets varies between 56 million km at their closest approach (known as "opposition") and 400 million km at their widest separation. Now the point about the time delay at the end is perfectly sound, but are the details correct? The story was set in 1911, and it is true that there was an opposition of Mars in November of that year. But even if the planets were only 56 million km apart when the Eye of Horus was broken, is the two-minute delay accurate?

No, it is not. Light travels at 300,000 km per second. Divide this into 56 million, and you get 186 – or just over three minutes. So even at their closest approach, light and radio waves still take at least three minutes to travel between Mars and Earth. "Only a minute out," you might say. True – assuming the 1911 opposition was a very close one. But the impression left by the story was that Mars and Earth remain in fixed relative positions and that radio waves always take only two minutes to travel between the two planets. It seems that no one bothered to check, or think the idea through.

Does any of this matter? Surely the answer must be that it does. We must remember that many of *Doctor Who*'s viewers are children, and we should all take care not to give them misleading information.

If you have any points to raise concerning the topics that have been brought up in* Forum*, send them in to the address on page 4.

Pyramids of Mars